

OCTOBER 2-8, 2013

SF WEEKLY

VOLUME 32 | NUMBER 37
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Clockwise from Left: 1) The Paley Center for Media Now on View: *Television Out of the Box*, a 60-year retrospective exhibit from Warner Bros. Photo Credit: Susan Landau 2) Fowler Museum at UCLA Now on View: Standing male figure, Ixtlán del Rio, Nayarit, Mexico, 100 BCE-250 CE. Fowler Museum at UCLA, Faniel Collection. 3) Petersen Automotive Museum Now on View: *Fins: Form Without Function* 4) Los Angeles County Museum of Art Now on View: *Under the Mexican Sky: Gabriel Figueroa—Art and Film*. Still from the film *Enemigos*, 1933, directed by Chano Urreta, © Gabriel Figueroa Archive

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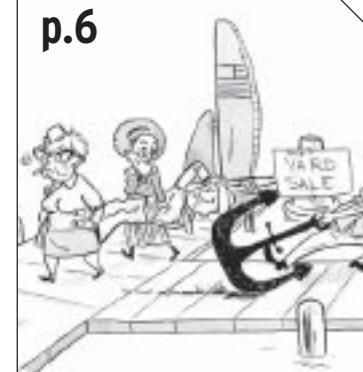
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OUR GUIDE TO HARDLY STRICTLY

Who to see, what to bring, who to laugh at.

By SF Weekly Staff
PULLOUT

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The forgotten costs of SFO's BART extension.

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"I've always wondered why strong liberal bastions such as S.F., D.C. or NYC lead the way in gentrification."

THERMALJAMES COMMENTING ON "MIDDLE SCHOOLER TELLS OBAMA CABINET MEMBER THAT 'WHITE PEOPLE ARE TAKING OVER THE MISSION'"

RIDING INTO THE WIND

Feature on America's Cup provides insight into San Francisco:

I would like to thank writer Joe Eskenazi — and the *SF Weekly* — for publishing such an in-depth and interestingly (even amusingly) written piece on the ever changing faces of corruption and mismanagement in San Francisco ["Sea Monster," feature, 9/25]. Eskenazi greatly contributes to the prerequisite of change: awareness. Best regards and thanks again.

James H.

Writer knows more about America's Cup than some experts:

Required reading for anyone with an interest in America's Cup. I am an ardent supporter of the races on San Francisco Bay, I believe we are seeing history take shape before our very eyes, but Joe Eskenazi steadfastly shows an objectivity to the event and takes it apart piece by piece.

Surprisingly, his description of the mechanics of the sailboats on the water are better than those who write [as] America's Cup cheerleaders. Without a doubt there is a keen understanding of the achievement,

but Eskenazi does not allow it to blind him to the overwhelming problems. Others have questioned the event, no one has nailed it like this. Normally I try to counter when I hear any negative thoughts on the races. Point taken.

Mblaircheney

LIVING ON \$4.50 A DAY

Reader remembers what living on food stamps was like:

I want to applaud Anna Roth for accepting this challenge ["Austerity Measures," Eat, 9/18]. I commend her for taking into consideration that she knew she'd have delicious and satisfying food again as soon as the challenge ended, and even drew comparisons to "the people who take tours of the Mumbai slums and then return to their luxury hotels."

My family and relatives grew up on SNAP (Supplemental Nutrition Assistance Program), and it wasn't until I reached adulthood that I finally was able to stop receiving aid from the government. I have spent all of my young adult and

adult years giving back to my community, through volunteerism and my regular job. Clients I serve often are forced to dine at McDonald's and other fast food restaurants because they do not have the kitchen or kitchen tools to cook their own meals — time, of course, is also a huge issue. I find it bewildering that those who are against SNAP are saying people in poverty spoil themselves by dining at fast food restaurants when the vast majority of clients I know would much rather

cook their own meals if they had the time, space, and tools.

Thanks to Anna Roth for a very well-written and thoughtful article.

vicvicvic

BLOG COMMENT OF THE WEEK:

Young student makes a valid point:

Great observation on her part ["Middle Schooler Tells Obama Cabinet Member That 'White Peo-

ple Are Taking Over The Mission,"

Chris Roberts, the Snitch, 9/25]. I've always wondered why strong liberal bastions such as S.F., D.C. or NYC lead the way in gentrification. It seems there would be protections for long term residents who are not part of the one percent in these cities, but the numbers don't show it.

thermaljames

Not everyone is a fan of Supervisor Scott Wiener:

The post states Scott Wiener is "eliminating onerous public policies." Erin Sherbert has got to be kidding ["Supervisor Scott Wiener Kicks off Leather Week With This Jaw-dropping Photo," the Snitch, 9/23]. Scott Wiener is a Dianne Feinstein wannabe who is going to march across the public's backs on his way up the political ladder. For example, by spearheading the new ban on public nudity without even attempting to talk to the nudists involved — a law that San Francisco got along without since the city's founding. I'm not a nudist, but his whole handling of that affair stunk to high heaven.

janeway

Photo of the week from SFWEEKLY.COM/SLIDE SHOW:



Mike Hendrickson

Lord of the Flies: Bug Photos

EVERYTHING MUST GO!

Own a piece of civic mismanagement.



By Joe Eskenazi

The America's Cup finally concluded last week. Its years of unmet promise and cynical exploitation of the city were temporarily obscured by a thrilling on-the-water conclusion and a historic comeback for Oracle Team USA. San Francisco, if only for a fleeting moment, was hosting a world-class sporting pageant.

Now, the more pressing matter for Cup organizers is: Are you gonna buy that L-shaped sectional or not?

One day after the regatta's champagne-splattered conclusion, it was back to the less bubbly business of making money (or at least losing less). In what insiders term "a cleanup sale," Cup organizers launched a sweeping online auction of the fixtures and furnishings formerly gracing the public land San Francisco and its Port ever so generously handed over for the duration of the event.

David Barkoff, the director of sales for auction service firm Heritage Global Partners, says that future sales may be more nautically themed. Rather than couches or barstools, he may be able to offer buoys or machine tools. "You may have boats," he hints.

For this first round of sales, however, buyers were forced to satiate their desires with boat-shaped arcana. Take "Lot # 23," which consisted of "15+ Directional Boat Signs." These man-size replicas of an AC72 yacht were formerly deployed to direct vis-

itors to the Nespresso Cafe or Media Center; if you've got one of those in your home, the signs would have been a wise investment.

They would certainly pair well with an anvil-shaped, black desk emblazoned with the "AMERICA'S CUP" logo. Provided you have a space for a 10-foot-by-2-foot desk.

If so, perhaps you also would have enjoyed picking up the following: olive trees, artificial grass, aluminum barriers, picnic tables, security badge scan-

ners, light fixtures, bean bags, photographs of yachts, a ping-pong table, murals of yachts, floating advertising rafts, a KayakPro SUP Ergometer stand-up paddleboard, a remote-control boat pool, and, finally, a yachtload of teak furniture.

Unlike Cup organizers, who commissioned a report claiming billions in economic benefits, Barkoff demurs when asked how much money was expected from the Cup cleanup. "It's

a moving target," was the best he will offer. That's a phrase the city's own bean-counters are all too familiar with in regards to this event.

And yet, if you were in the market for a boat pool or yacht paraphernalia — or the refrigerators and desks and seats that comprise the bulk of the swag — Barkoff is willing to go out on a limb and say you'd do far better at an auction than buying new.

America's Cup critics continue to complain the city was suckered. But the only true suckers pay retail.

Make It Rain

The Lusty Lady's ousted money-man wants his.

Scott Farrell's dalliance with

the Lusty Lady strip club was a shotgun marriage that quickly went up in flames. He came on board four months ago at the behest of veteran stripper Prince\$\$, who wanted someone to handle accounting and perhaps even bankroll the money-losing enterprise. Though Farrell declined to become a benefactor, he signed a contract to serve as the club's managing consultant, promising to pay off debts, install web cams, and dissolve the co-op model that had made Lusty Lady a kind of Rainbow Grocery within the adult industry.

Even after Nevada-based landlord Roger Forbes slapped the ladies with their final eviction notice, Farrell stayed on, hoping to take one last heroic stand for a beloved San Francisco institution. Then, he says, the whole crew turned on him. On the morning of Aug. 23, the dancers e-mailed Farrell a brittle Dear John letter and told him to pack his bags. They accused him of "gross negligence" and of making deals without the board's consent — namely, by heeding Forbes' request to peacefully shutter the club.

Yet Farrell says his contract gave him such bargaining powers. It also enabled him to manage all accounts and restructure the business. In return, he was guaranteed a \$3,000 monthly flat rate plus half

of the club's profits for 24 months. Profits were zero during the first two months, he says, owing to the staff's abysmal accounting. "I was just robbing Peter to pay Paul," Farrell says. "We owed back rent, the Workers Compensation Board, PG&E, the water bill — I was just planning to let it all roll over."

By the time he decamped, though, Farrell says the Lusty Lady could have been solvent. Beyond payroll and overhead, the club had \$50,000 squirreled away — \$25,000 of which was rightfully his, he says. Added to the 20 months of flat pay the Lusty Lady owes him for breach of contract, plus the \$3,000 in derelict pay for his last month of work, you get \$88,000 — a sum he's not sure he'll ever see. But now he'll let the courts sort it out.

"The day I came in they owed everyone money," Farrell, who filed for arbitration last week, recalls. "If they're as responsible with me as they were with everything before I came along, I don't know what they'll do with my share."

Prince\$\$ balks, insisting that Farrell wasn't cut out to be a manager. "He was negligent in bill-paying, to the point that we had to chase him down to pay bills," she says, echoing the points in Farrell's termination letter.

Forbes says the club still owes rent, but he's pleased with the denouement. "When I went in, I was scared to death with the way they were operating," he says. "I'm just happy to see them gone."

Rachel Swan

Camera Shy

Thieves post up outside cop shop.

Last week, web journalist Luke Thomas returned to his 1993 Specialized Stumpjumper bicycle to find it missing its seat. In this city, such an experience was only a matter of time. But the miscreant or miscreants who made off with the component chose an odd spot to do it — right in front of police headquarters at 850 Bryant.

This was undertaken in broad daylight in an area crawling with police officers, sheriff's deputies, and other law enforcement figures outfitted in intimidating uniforms and sporting intimidating haircuts and firearms.

Thomas was surprised. Then he wandered into the building and inquired about the surveillance footage — and grew *really* surprised. The police cheerily told him there isn't any.

Sheriff's Department spokeswoman Susan Fahey confirms what Thomas was told: "There are no cameras on the front of 850 Bryant." There are cameras on the inside, and pointing down the hall, but if a horde of Visigoths thundered down Bryant — and liberated every bike saddle in sight — there's no film to end up on YouTube. Or in court.

Thomas isn't exactly sitting around waiting for an arrest. There is no footage. And, sadly, there is no seat. **J.E.**

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EXCESS BAGGAGE

The massive human and material costs of the BART SFO extension aren't just hidden — they're forgotten.

Taking mass transit to the airport is convenient. But taking mass transit to the airport when you didn't even mean to? That's transcendent.

Anyone jolted out of a dream and into a nightmare after awakening when his or her BART train shudders to a halt at SFO likely isn't immediately grateful. Yet, prior to 2003, the equivalent inadvertent airport voyage would have required multiple somnambulistic transfers from one form of transport to another.

So, this is progress.

Between labor strife, trigger-happy policing, and excrement-clogged escalators, BART hasn't always been a model agency of late. But, in the jingle department, it's come up aces: "BART — and you're there." Your humble narrator once discovered just how true this is after waking up from a post-celebratory 1 a.m. nap to find himself at the airport. Convenient, whether you like it or not.

It has been 10 years since BART opened its SFO airport extension, an anniversary the transit agency is gaily celebrating via billboards and fêtes. The extension is, unsurprisingly, presented as an unmitigated good. And for those eagerly zipping to and from the airport, it largely is. They're thinking about the exciting trip to come, or are thankful to be back home. They're not focusing on piddling things like massive cost overruns and epic delays. They're not contemplating the consequences of wildly optimistic ridership projections ensuring profitability — when the opposite came true.

When you're on the BART airport extension, you don't really see the people tooling slowly around down below. But they see you. And, perversely, some of the worst-off among them are subsidizing your ride.

It's a serious thing to liken BART's financial planning strategy to a Ponzi scheme. It's more serious when the one doing the likening is the sitting president of BART's board of directors.

But Tom Radulovich makes a pretty convincing case: Cash projected to flow from one system extension was earmarked to fund another, with cash from that

funding another, and so on. San Mateo County voters bought in, and overwhelmingly approved a sales tax to funnel hundreds of millions of South Bay dollars toward BART extensions in the East Bay (and nothing toward the crumbling core system, incidentally). In return, San Mateo's transit agency, SamTrans, would be rewarded with the SFO extension — which was promoted as

being all but entirely funded by the Feds and a surefire moneymaker from Day One.

Well, that sounds just too good to be true! But that's the thing about Ponzi schemes: They are. And someone's always left holding the bag.

This was a large bag.

A major infrastructure project lurching wildly over budget is like a magic trick consisting of pulling a rabbit out of a rabbit hutch. So we'll spare you the arcana regarding the BART SFO extension's predictable overruns (rejiggering the line at great expense to put it underground due to noise concerns — in the necropolis of Colma — was eye-opening, though).

In the end, which came two years late, a project at the outset pegged at not quite \$1.2 billion came in at around \$1.6 billion. The massive overrun — some \$382 million — was taken from local sources. All told, local coffers were hit to the tune of \$650 million.

That's a lot of money. But what was more notable is who was made to pay. Much of the funds were sucked away from BART's regular service — meaning the needs of 9-to-5 workaday commuters were neglected in favor of airport travelers. "Riders of the core system lost," says Radulovich. "We told them ... you're not going to subsidize this extension with your fare dollars. We broke that promise."

They're not putting *that* on the 10-year anniversary billboards.

So, the extension cost a king's ransom more than promised, and Bay Area sources expecting the Feds to pick up the check were made to divert hundreds of millions of dollars away from local transit needs. But the SFO extension was still a guaranteed moneymaker from Day

One, right? You've got to spend money to make money — right?

Perhaps. You can also spend money to start losing money prodigiously.

In retrospect, the projected ridership numbers crafted to assure all parties the airport extension would be instantaneously profitable read more like marketing

than analysis. Predictions of 68,000 riders by 2010 were met by actual ridership in that year of 35,534. As a result, the biggest loser in this deal was SamTrans — and, of course, the riders who depend on it still.

Rather than being handed a rail extension touted as a cash machine, SamTrans was suddenly responsible for stoking a money-burning furnace. And, after losing millions of dollars down that furnace, SamTrans and BART essentially divorced in 2007. Like most divorces, it was acrimonious. And expensive.

The Peninsula transit system kissed away a \$72 million loan to BART, as well as a \$32 million capital "swap." And, like any divorce enmeshed in real estate transactions, the pain was amortized.

SamTrans continues to send BART more than \$1 million a year in sales tax money. Its budget indicates it's still in hock over the BART extension to the tune of \$125 million.

This is a steep price for the fleeting privilege of losing tons of money operating a rail line. And the ones paying for it — today, and long into the future — are SamTrans' transit-dependent riders.

Unlike San Francisco, where even wealthy people take transit because it's convenient and environmentally responsible, bus passengers on the Peninsula are likely not riding out of a sense of social obligation, much less convenience.

This is a matter of necessity.

The SFO extension SamTrans continues to underwrite serves relatively affluent airport travelers and the white-collar, tech-savvy workforce commuting daily between the Peninsula and San Francisco. That's grand — but it's deeply shameful that it comes at the expense of people relying on the bus service SamTrans is hacking away at, partially in order to shunt money toward this shadow boondoggle.

Yet no one thinks about that anymore. Few even remember it. The billboard on the BART train extols its convenience — and, by God, it is convenient.

But not for everyone. The people down below waiting for buses that aren't gonna come probably aren't thinking about this either. But, then, they don't have to.

They're living it.

Joe.Eskenazi@SFWeekly.com

The Snatch

News that's been used.

Seattle Is Pouring With Gay Couples

Perhaps incessant rain is a better backdrop for long-term romance. More likely, though, it's cheaper rents that help keep a family together. Whatever the reason, gay couples are loving Seattle. The *Seattle Times* claims that gays are flocking to the Emerald City with such frequency that the city "now has the highest percentage of gay-couple households among America's large cities." The newspaper based its conclusion on new stats from the Census Bureau that show that in 2012, 2.6 percent of Seattle households were gay couples — the highest percentage among the 50 most populous cities in the United States, according to the *Times*. To put this into context, in 2011, San Francisco was 2.4 percent gay-couple households, while Seattle was 1.7 percent. So there you have it: dumped for Seattle. Fine. Go. That just means more cock-shaped cookies for us.

Bratty Campaign Sticks to BART

If you're a regular BART passenger, you might have noticed these somewhat new stickers appearing on train cars in the last few weeks which, without naming names, refer to the unions as "brats." While the obvious culprits are BART managers, transit agency spokesman Rick Rice told us that BART was in no way involved in the childish and inaccurate stickers. "We have been seeing and removing those stickers for several weeks," Rice told us via email. "The District has no idea of the source — it certainly isn't anything we have done or approve of." That's good news. It would be somewhat distressing to find out that amid a serious dispute over money, the district spent money on a name-calling campaign.

For more news, go to blogs.sfweekly.com/thesnitch.



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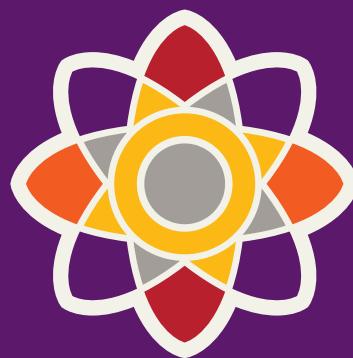
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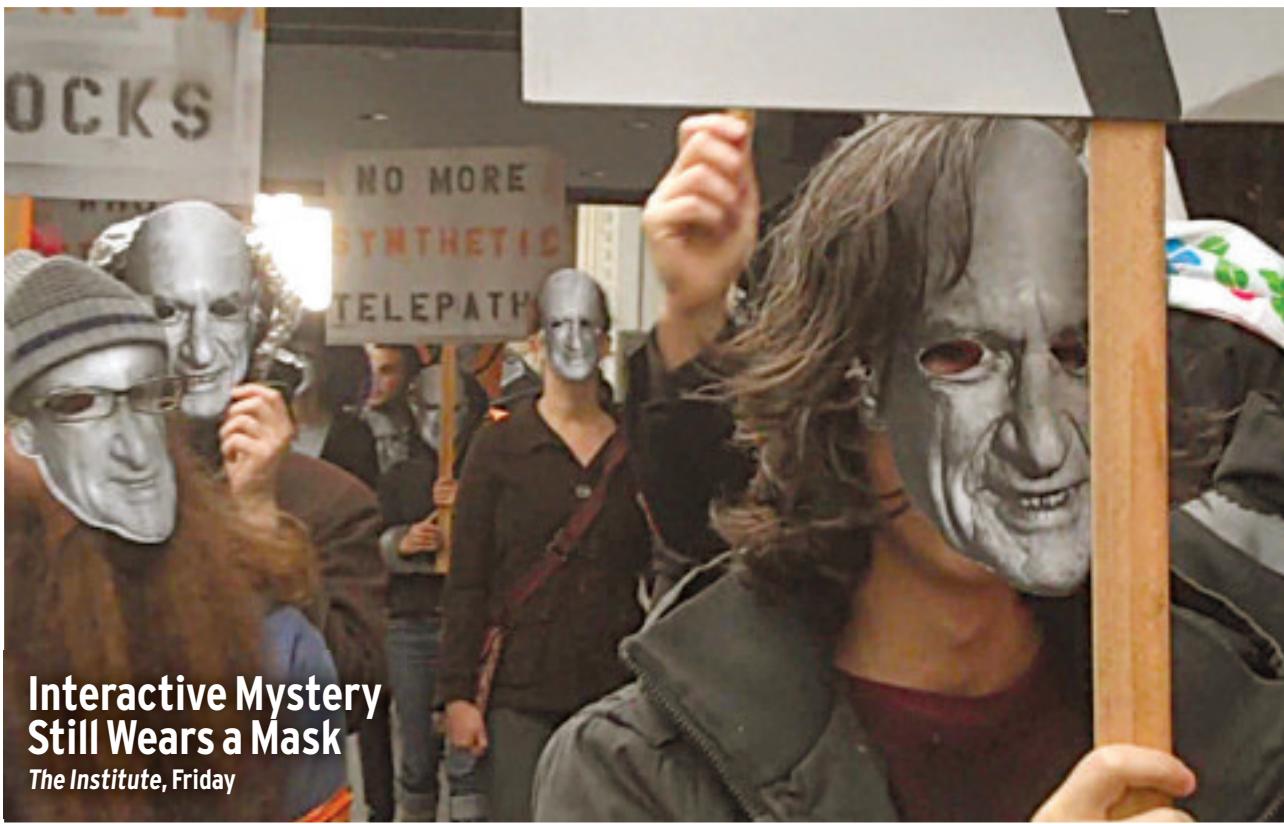
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THE CALENDAR

OCTOBER 3-9, 2013

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Interactive Mystery Still Wears a Mask

The Institute, Friday

FRI 10/4

Films About S.F.

PLAYING THE GAME

In 2010, the first inductees of the Je-june Institute chose to wander into the Institute's headquarters in the Financial District after seeing fliers with tear-off phone numbers advertising "socio re-engineering" courses and products with names like the Human Forcefield or Poly Water. Those not deterred by the organization's cultish qualities became one of 10,000 eventual participants in the now-legendary underground alternative reality phenomenon, a kind of scavenger hunt that used San Francisco as an interactive playground where a multimedia narrative could unfold. As is the nature of something this complex, former participants promise no retrospective retelling can do the game's engineering justice, but that makes Spencer McCall's documentary *The Institute* an intriguing continuation of the interactive mystery. McCall got his first peek behind the scenes after being hired — almost as mysteriously as if he were a player — to do promotional in-game videos that seemed to be fake commercials or fake informative pieces about the Institute. From there, he got access to more. The film plays out in four acts just like the game, with its participants telling the story for them-

selves. McCall wasn't a player from beginning to end, nor did he film one person going through the whole game itself, so his documentary becomes yet another platform for the game to exist on, revealing and rattling at the same time.

The Institute opens at 7:15 p.m. (and continues through Oct. 9) at the Roxie Theater, 3117 16th St., S.F. Admission is \$10; 863-1087 or roxie.com. **Neha Talreja**

Bald Comedy

NIGHT MOVES

Most famous for his Comedy Central TV show *Insomniac*, veteran bald comic **Dave Attell** is making a San Francisco appearance this week at Cobb's Comedy Club. Known for his dark observations, self-deprecation, and confrontational comedy, Attell has been going strong in the standup biz since the late '80s. If you never watched *Insomniac*, the visionary travel show that featured the New York-based comedian visiting after-hours spots in cities across the U.S., you might recognize Attell instead from some of his stand-up appearances on the late-night talk show circuit, his stint on the early seasons of *The Daily Show with Jon Stewart*, or from playing himself in the first installment of *Arrested Development*. Attell isn't afraid to get real, or to get blue, and his style is

both curmudgeonly and somewhat frantic, like he's always kind of looking over his shoulder. He keeps it lively, so don't be surprised if you run into him after hours on the streets of S.F.

Dave Attell performs at Cobb's Comedy Club, 915 Columbus Ave., S.F., on Friday at 8 p.m. and 10:15 p.m. and Saturday at 7:30 p.m. and 9:45 p.m. Tickets are \$35; 928-4320 or cobbsscomedyclub.com. **Emilie Mutert**

SUN 10/6

Lit/Bikes

WHERE THE STREETS HAVE LITERARY NAMES

For most of us, bicycling and reading are best done separately, but local writer and cyclist Nicole Gluckstern has found an occasion to do the activities in tandem: the 25th anniversary of the project that named 12 San Francisco streets after authors and artists. To celebrate Isadora Duncan Lane, Saroyan Place, and the other artistic avenues, Gluckstern devised an approximately two-hour bike route (which despite its few hills, is suitable for all but beginning cyclists, she says) that connects the streets. She then teamed up with popular blogger Burrito Justice to create a map, now being published by

City Lights, that shows not just the route but historical maps of those streets and what Gluckstern calls "tidbits of location," explaining why each particular street was named after a particular author. Today she leads a tour of the **Bike to Books** route, which starts at Jack London Street and ends at Jack Kerouac Alley. The latter is right next to City Lights, where after the ride, Evan Karp, literary man-about-town and *SF Weekly* contributor, will emcee a map release party reading featuring samples from each figure's work. Gluckstern has enlisted readers who, like the streets themselves, all have special connections to their authors (but the list of readers is top secret). This part of the event is open to those who like imbibing their words sweat-free and sitting still.

Bikes to Books starts at 10:30 a.m. at Jack London Street, S.F. Admission is free; burritojustice.com/2013/09/11/bikes-to-books-map-and-party. **Lily Janiak**

MON 10/7

Autobiographical Talks

MR. JONES AND ME

In his autobiography *Last Night on Earth*, choreographer **Bill T. Jones** writes eloquently about his upbringing, the forces that have gone into his celebrated dance company, and the

magic that happens between dancers and audiences. "The dancer steps, he pushes the earth away and is in the air," Jones writes. "One foot comes down, followed by the other. It's over. We agree, dancer and watcher, to hold on to the illusion that someone flew for a moment." Whatever realm Jones occupies — whether dancer, choreographer, stage director, writer, or public speaker — becomes magical. On Monday, Oct. 7, it's Jones the public speaker who will take the stage at YBCA, where he'll reflect on a career that has seen him win a trove of major honors, including Tony Awards and a MacArthur genius grant. Jones will be joined by two longtime collaborators: set designer Bjorn G. Amelan, and Janet Wong, associate artistic director with the Bill T. Jones/Arnie Zane Dance Company. The conversation is part of the YBCA's "Bill T. Jones/Arnie Zane Dance Company 30th Anniversary Exhibition," which runs through Nov. 3 and features performances, documentaries, and an exhibition of costumes, photos, and other works that have been integral to Jones' distinct dances.

Choreographer Bill T. Jones in conversation with Bjorn G. Amelan and Janet Wong, Monday, Oct. 7, 7:30 p.m., at YBCA, 701 Mission St., S.F. \$10; 978-2787 or ybcab.org. **Jonathan Curiel**



Costume Drama Gets Medieval p. 18



Dance a Congo Line p. 22

CALENDAR LISTINGS

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th Floor, San Francisco, CA 94104). To change an existing listing call 536-8147. Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

ART - GALLERIES

1AM Gallery. JURNE: DIVERSION: Solo show of text-based works by the Oakland graf artist. Wednesdays-Saturdays. Continues through Oct. 12. 1000 Howard St., S.F., 861-5089, www.1amsf.com.

4x5 Gallery. LISA WISEMAN: THE 30LOVE: Solo show of 30 photographic portraits benefiting Glide Memorial Church. Through Oct. 7. the30love.com. 442 Haight St., S.F., www.4x5gallerysf.com.

ActivSpace. MARK BAUGH-SASAKI: THE UNCANNY VALLEY: Sculpture-and-video installation presented by A Simple Collective (at ASC Projects, ActivSpace #104). Tuesdays, Thursdays. Continues through Oct. 26. asimplecollective.com. 3150 18th St., S.F., 355-1515, [www.activspace.com](http://activspace.com).

Adobe Books. EXPERIMENTAL NOTATIONS: Group show featuring non-traditional music scores and their accompanying sounds. Through Oct. 11. 3130 24th St., S.F., 864-3936.

Bayview/Anna E. Walden Branch Library. BAYVIEW'S HISTORICAL FOOTPRINTS: REDUX: Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., S.F., 355-5757, www.sfpl.org.

Brian Gross Fine Art. ED MOSES: YESTERDAY'S TOMORROW – RECENT PAINTINGS: Inaugural exhibition

at the new BGFA location. Tuesdays-Saturdays. Continues through Oct. 26. 248 Utah St., S.F., 788-1050, www.briangrossfineart.com.

Catharine Clark Gallery. THIS IS THE SOUND OF SOMEONE LOSING THE PLOT: Inaugural group exhibition at the new Catharine Clark Gallery, curated by California College of the Arts Adjunct Professor Anthony Discenza. Through Oct. 26. 248 Utah St., S.F., 399-1439, www.cclarkgallery.com.

CCA Wattis Institute for Contemporary Arts. CITY OF DISAPPEARANCES: Group show featuring works from the Kadist Art Foundation and the Zabludowicz Collection. Tuesdays-Saturdays. Continues through Dec. 14. 360 Kansas St., S.F., 355-9670, www.wattis.org.

Creative Growth Art Center Gallery. RECTO VERSO: Group show focusing on the concept of book as art (and vice versa). Mondays-Saturdays. Continues through Nov. 7. 355 24th St., Oakland, 510-836-2340, www.creativegrowth.org.

Creativity Explored. SIDESHOW: Group show inspired by historical circus midways. Through Oct. 2. 3245 16th St., S.F., 863-2108, www.creativityexplored.org.

Don Soker Contemporary Art. VERONIKA DOBERS: RED LINES: Solo show featuring reverse paintings on glass. Oct. 5-Nov. 16. 80 Sutter St., S.F., 291-0966, www.donsoker.gallery.com.

The Emerald Tablet. ART OF THE NARRATIVE: Writing and illustration share the bill at this "writers who paint, drawers who write" show featuring work by authors-slash-artists Don Asmussen, Lisa Brown, Nancy Calef, Jack Hirschman, Alan Kaufman, Paul Madonna, and Shannon Wheeler. Oct. 4-17. free. 80 Fresno St., S.F., 500-2323, www.emtab.org.

Ever Gold Gallery. SANDY KIM: Through Oct. 5. Free. 441 O'Farrell, S.F., 796-3676, www.evergoldgallery.com.

Fifty24SF Gallery. CONFLUENCE: Group show featuring a "collection of divergent styles," including work by Mars-1, Sam Flores, Henry Lewis, Anthony Lister, and many more. Daily. 252 Fillmore, S.F., 252-9144, www.fifty24sf.com.

Gallery Wendi Norris. TOMOKO KONOIKE: EARTH-SHINE: Through Oct. 31. Free. 161 Jessie, S.F., 346-7812, www.gallerywendinorris.com.

Gallery Paule Anglim. XIAOZE XIE: TRANSIENCE: Oil paintings of books and newspapers. Tuesdays-Saturdays. Continues through Oct. 5. **PAMELA WILSON-RYCKMAN: GPS:** Recent abstract oil paintings. Tuesdays-Saturdays. Continues through Oct. 5. 14 Geary, S.F., 433-2710, www.gallerypauleanglim.com.

Glass Door Gallery. MENTAL NOTES: Group show themed around words and books, featuring works by Meryl Pataky, Alexis Arnold, Rafael Landea, and Jeffrey Thompson. Tuesdays-Saturdays. Continues through Nov. 5. 245 Columbus Ave., S.F., 500-2271, www.glassdoorgallery.com.

Haines Gallery. DAVID MAISEL: MINING: Aerial photographs of open pit mines intended as an aesthetic response to despoiled landscapes. Tuesdays-Saturdays. Continues through Oct. 26. 49 Geary, S.F., 397-8114, www.hainesgallery.com.

Hosfelt Gallery. STEFAN KÜRTEN: TONIGHT AND THE BEAUTIFUL FUTURE: Solo show of paintings on linen and paper. Tuesdays-Saturdays. Continues through Oct. 12. 260 Utah St., S.F., 495-5454, www.sfp.org.

www.hosfeltgallery.com.

Hyatt Regency San Francisco. ALCATRAZ: LIFE ON THE ROCK: An exhibit of historical photos, assorted memorabilia, and 3D recreations of the infamous island prison's various environments. Through Oct. 26. 5 Embarcadero Center, S.F., 788-1234, www.sanfranciscoregency.hyatt.com.

Main Library. JEWETT GALLERY. A LITTLE PIECE OF MEXICO: POSTCARDS OF GUILLERMO KAHLO AND HIS CONTEMPORARIES: Vibrant historical views of early 20th century Mexico, culled from the private collection of local poet Alejandro Murguía. Through Dec. 29. free. 100 Larkin, S.F., 557-4277, www.sfpl.org.

Meridian Gallery. PHILIP JARMAIN: AMERICAN

THU 10/3

Lit

APOCALYPSE SOON

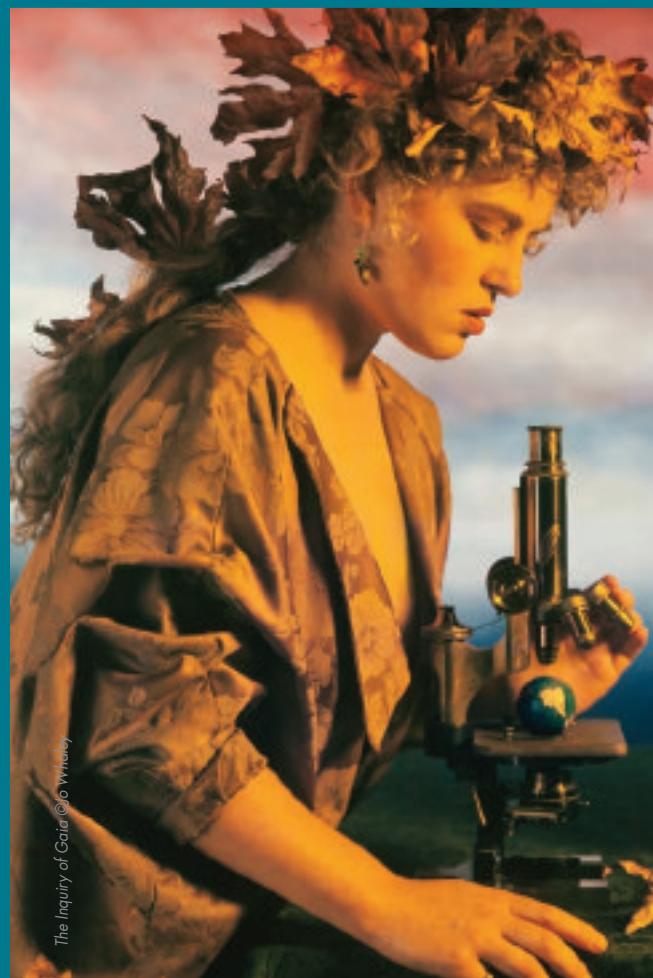
Author of more than 50 books spanning literary genres like science fiction, speculative fiction, poetry, children's literature, and nonfiction – and one of the most celebrated fiction writers of our time – **Margaret Atwood** will be in town Thursday as part of City Arts & Lectures' "On Arts" series. The author has twice won the Governor General's Award and has received the Booker Prize, for which she's been nominated on five occasions, and is a member of The Royal Society of Canada, The Order of Ontario, and The Order of Canada, a fellowship that "recognizes the achievement of outstanding merit or distinguished service by Canadians who made a major difference to Canada through lifelong contributions in every field of endeavour." Her new book, *MaddAddam*, is the final installment of her dystopian *Oryx and Crake* trilogy, and bears the Atwood signatures: superbly crafted prose and a keen imagination of the not-too-far-out future. She will be in conversation with Frances Phillips.

City Arts & Lectures: Margaret Atwood starts at 7:30 p.m. Thursday, Oct. 3, at Nourse Theater, 275 Hayes St., S.F. \$27; call 392-4400 or visit cityarts.net.

Evon Karp



Murdo Macleod



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BEAUTY: THE OPULENT PRE-DEPRESSION ARCHITECTURE OF DETROIT: Solo show of large format photography. Tuesdays-Saturdays. Continues through Oct. 20. 535 Powell, S.F., 398-7229, www.meridiangallery.org.

Mirus Gallery. STEVE BUDINGTON: LINES OF VISION RE-DRAWN: Solo show of new paintings and prints. Tuesdays-Saturdays. Continues through Oct. 12. 540 Howard St., S.F., 543-3440, www.mirusgallery.com.

Modern Eden. CHRONICLE: TALES FROM THE SEA: This group show takes a more whimsical and/or weird tack on the nautical themes that have appeared in S.F. galleries after the arrival of the America's Cup. Tuesdays-Saturdays. Continues through Oct. 12. 403 Francisco, S.F., 956-3303, www.modereden.com.

Modernbook Gallery. JAMIE BALDRIDGE: ALMOST FICTION: Solo show featuring 11 large-scale photo-

graphs — each portraying fantastical dream-scenes — with accompanying short story texts. Tuesdays-Saturdays. Continues through Nov. 2. 49 Geary, S.F., 732-0300, www.modernbook.com.

Needles & Pens. EAST OF MAN, ETERNALLY IN KODAK: Stephen Billick, Logan Caldwell, Sandy Carson, Kris Graves, and Eva Devon Soni explore connections between photography and taxidermy. Through Oct. 4. 3253 16th St., S.F., 255-1534, www.needles-pens.com.

RayKo Photo Center. I FEEL LUCKY: PHOTOGRAPHS BY FRANK YAMRUS: One man explores his mid-life crisis in self-portraits that, while visually straightforward, have multiple interpretations. Tuesdays-Sundays. Continues through Oct. 13. Free. **ME, MYSELF, AND I:** Self-portrait group show curated by David Hilliard. Tuesdays-Sundays. Continues through Oct. 13. 428 Third St., S.F., 495-3773, www.raykophoto.com.

Robert Koch Gallery. TAMAS DEZSO: EPILOGUE: Large-scale color photographs evoke decaying Hungarian landscapes in the aftermath of Communism. Tuesdays-Saturdays. Continues through Nov. 2. 49 Geary, S.F., 421-0122, www.kochgallery.com.

Robert Tat Gallery. CHARLES GATEWOOD: 50 YEARS: Retrospective photography exhibit by the legendary documenter of American subcultures. Tuesdays-Saturdays. Continues through Nov. 30. Free. 49 Geary, Ste. 410, S.F., 781-1122, www.roberttat.com.

Romer Young Gallery. ALICE CATTANEO: NOTHING QUITE FLAT AND MORE ROUND: New sculptures by the visiting artist-in-residence from Milan, Italy. Thursdays-Saturdays. Continues through Oct. 12. 1240 22nd St., S.F., 550-7483, www.romeryounggallery.com.

San Francisco Art Institute. ENERGY THAT IS ALL AROUND: Group show including more than 125 >>

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formative works by Mission School artists Chris Johanson, Margaret Kilgallen, Alicia McCarthy, Barry McGee, and Ruby Neri. Tuesdays-Saturdays. Continues through Dec. 14. sfai.edu/energy. 800 Chestnut, S.F., 771-7020, www.sfai.edu.

Scott Nichols Gallery. **GEORGE TICE AT SEVENTY FIVE:** Photography retrospective of the New Jersey artist's decades-long career. Tuesdays-Saturdays. Continues through Nov. 2. 49 Geary at Kearny, S.F., 788-4641, www.scottnicholsgallery.com.

SF Camerawork. **ANGELA BUENNING FILO: THE PALO ALTO FOREST,** 2012: Installation featuring crowdsourced photos of emotionally resonant trees from the city named for them. Wednesdays-Saturdays. Continues through Oct. 26. **JOHNNA ARNOLD: IN/FINITE HUT:** Installation featuring works from the artist's In/Finite series of striking highway overpass photos. Wednes-

days-Saturdays. Continues through Oct. 26. 657 Mission, S.F., 512-2020, www.sfcamerawork.org.

SFMOMA Artists Gallery (Fort Mason, Bldg. A). **JAMES TORLAKSON:** Photorealist oil paintings. Tuesdays-Saturdays. Continues through Oct. 24. **WILLIAM FARLEY: FOG AT NIGHT:** Photographs. Tuesdays-Saturdays. Continues through Oct. 24. 2 Marina Boulevard, S.F., 441-4777, www.sfmoma.org.

Shooting Gallery. C215: **ZONE DE CONFUSION:** New hand-cut stencil works by the street artist born Christian Guémy. Tuesdays-Saturdays. Continues through Oct. 5. 886 Geary St., S.F., 931-1500, www.shootinggalleriesf.com.

Southern Exposure. **THE LONG CONVERSATION:** Group show of experimental and time-based artwork, including videos, installations, performances, and more. Tuesdays-Saturdays. Continues through Oct. 26. **SANDRA ONO: ENGRAMS:** A biomorphic,

site-specific installation made from melted plastic sandwich bags. Tuesdays-Saturdays, 12-6 p.m. Continues through Dec. 31. 3030 20th St., S.F., 863-2141, www.soex.org.

Thomas Reynolds Gallery. **FRANCIS LIVINGSTON:** **THE COLOR OF LIGHT:** Recent oil paintings. Starting Oct. 5. Thursdays-Saturdays. Continues through Nov. 23. 2291 Pine, S.F., 441-4093, www.thomas-reynolds.com.

Traywick Contemporary. **STAN ORLOVSKI: WILD-FLOWER:** Solo show of drawings and animations. Thursdays-Saturdays. Continues through Nov. 2. 895 Colusa, Berkeley, 510-527-1214, www.traywick.com.

UCSF Women's Health Center. **SERENITY:** A five-floor exhibit featuring serene artworks by

Wendy Robushi, Katia Almeida, Julie Garner, Susan Spies, and Maeve Croghan to promote the healing power of art. Mondays-Fridays. Continues through Oct. 16. 2356 Sutter St., S.F., 353-2293, www.ucsfhealth.org.

White Walls Gallery. **AUGUSTINE KOFIE: STRUCTURALLY SOUND:** Solo show of new geometric paintings by the White Walls favorite. Tuesdays-Saturdays. Continues through Oct. 5. 886 Geary St., S.F., 931-1500, www.whitelwallssf.com.

Worth Ryder Gallery. **HARRY BOWDEN: AMERICAN MODERN:** Selected paintings, drawings, and photographs. Through Oct. 19. 116 Kroeger Hall at UC Berkeley, Berkeley, 510-642-2582.

ZeroFriends. **RANSOM & MITCHELL: DIE FAMILIE:** Demented horrorshow portraits of a mythical

German family whose exploits are far more monstrous than your own family's Instagram feed. Or so we hope. Starting Oct. 5. Tuesdays-Saturdays. Continues through Nov. 29. 489 25th St., Oakland, 510-735-9405, www.zerofriends.com.

BENEFITS

Diving for Dough: **TNDC's 21st Annual Celebrity Pool Toss:** Benefit for the Tenderloin Neighborhood Development Corporation where local philanthropists and celebs get the ol' heave-ho into the hotel pool. Tue., Oct. 8, 6-9:30 p.m., \$125. Phoenix Hotel, 601 Eddy, S.F., 776-1380, www.jvhhotels.com/phoenix.

KUSF-in-Exile Benefit: With music by Todd & Weathers, Reconnaissance Fly, Cartoon Justice, Sea Dramas, and Meri St. Meri. Tue., Oct. 8, 8 p.m., \$5. 50 Mason Social House, 50 Mason, S.F., 433-5050, www.50masonsocialhouse.com.

Opening Ceremony of the 50th Annual Jimmy & Rosalynn Carter Work Project: Habitat for Humanity benefit with President & Mrs. Carter, En Vogue, Miko Marks, Tajai (Hieroglyphics), Iron Triangle Urban Ballet, Renel Brooks-Moon, Mark Curry, and more. Sun., Oct. 6, 7:30 p.m., \$35-\$150 advance. Paramount Theatre, 2025 Broadway, Oakland, 510-465-6400, www.paramounttheatre.com.

Otterly Enchanting: Third Annual San Francisco Bay Gala: Benefit for the Bay Institute and Aquarium of the Bay featuring cocktails and a strolling dinner of sustainable seafood. Thu., Oct. 3, 6:30-9 p.m., \$250+, aquariumofthebay.org/gala. Maritime Museum, 2905 Hyde St., S.F., 556-1613, www.sdmaritime.org.

Raisin' the Roof for Richie: Seventh Annual Richard de Lone Special Housing Project Benefit: Featuring music by Nick Lowe, Boz Scaggs,

BILL T. JONES/ARNIE ZANE DANCE COMPANY 30TH ANNIVERSARY CELEBRATION • OCT 7-13



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THU 10/3

Dance

THE LOUD KIND OF QUIET

In dance, the body is substituted for the voice, the urgency of muscle and bone taken as universal, various languages codified into movement. All this replaces the dominance of the mouth and makes the lungs more of an engine than a bellows. Joe Goode Performance Group takes on this idea in **"Hush,"** an evening-length work of six interlocking stories about silence and silencing developed from narratives donated by prior audience members and the San Francisco community. The resulting dance theater piece imagines silence as a conduit to self-discovery and empowerment. With a soundscape inspired by movie background noises devised by electro-acoustic sound artist Sudhu Tewari, and a score by Bay Area musician and composer Ben Juodvalkis, don't expect a quiet evening out. Do expect a performance that strikes a balance between the thoughtful, the theatrical, and the purely athletic.

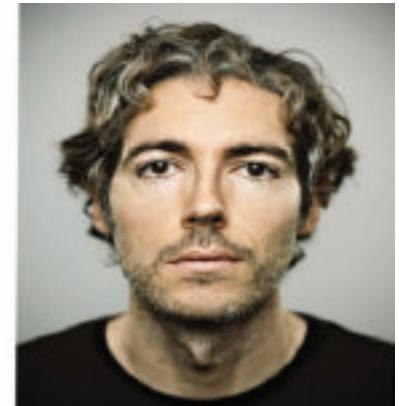
Joe Goode Performance Group presents **"Hush"** at 8 p.m. Oct. 3-4 and 3 p.m. Oct. 5 at ZSpace, 450 Florida St., S.F. Tickets are \$15-\$70; visit joegoode.org. **Irene Hsiao**

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Buddy Miller, Loudon Wainwright III, Bill Kirchen, Jim Lauderdale, Caroline de Lone, The RDSPH Rockers, and more. Sun., Oct. 6, 8 p.m., \$50-\$450, rdshp.org. Bimbo's 365 Club, 1025 Columbus, S.F., 474-0365, www.bimbos365club.com.

Real Bad: Recovery: DJ Christopher B spins house music at this fundraiser for local LGBT non-profit organizations. Sun., Oct. 6, 6 p.m., \$20-\$40, rbrecovery.eventbrite.com. Public Works, 161 Erie, S.F., 932-0955, www.publicsf.com.

Rock-a-Polooza: Benefit for Junipero Serra Elementary School with music by Gone to Ground and The Seagulls. Sat., Oct. 5, 4-7 p.m., \$5-\$15. Thee Parkside, 1600 17th St., S.F., 252-1330, www.theeparksid.com.

Lea Salonga: Philippine Development Foundation benefit concert. Sat., Oct. 5, 8 p.m., \$55-\$500 advance, cityboxoffice.com. Nourse Theatre, 275 Hayes St., S.F., 563-2463, www.cityarts.net/the-nourse.

Saturday Doggie Happy Hour: Monthly fundraiser for local canine charities, with drink prices that won't eat your wallet. First Saturday of every month, 4-8 p.m. Doc's Clock, 2575 Mission, S.F., 824-3627, www.docsclock.com.

S.F. Drag Ball 2013: Animal Kingdom: Proceeds from this extra-fierce LGBT fundraiser – which includes fashion contests judged by local drag luminaries – benefit the Abzyme Research Foundation's campaign to create an HIV vaccine. Sat., Oct. 5, 7-10 p.m., \$40+. BeatBox, 314 11th St., S.F., 500-2675, www.beatboxsf.com.

Support Girls, Support the World: Benefit for Northern California Peace Corps Association with music by Surreal Estate, Waiting Room, Heather Strange, and Sarah Jaye. Sat., Oct. 5, noon, \$15-\$20. Bottom of the Hill, 1233 17th St., S.F., 621-4455, www.bottomofthehill.com.

COMEDY

Bad Movie Night: Hosts Jim Fourniadis, Mike Spigelman, and John Hell kick off a month of Satanic cinema with the iconic 1973 movie that made Americans look deep into their hearts and ask: "Why would a demon composed of nothing but Black Babylonian Evil be nicknamed 'Captain Howdy'?" Sun., Oct. 6, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Barbary Coast Comedy: Thursdays, 7 p.m., \$5, barbarycoastcomedy.com. Legionnaire Saloon, 2272 Telegraph Ave., Oakland, www.legionnaire

saloon.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Bobby Lee: Three nights with the former *MADtv* regular. Oct. 3-5, \$22-\$25. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Christopher Guest: The mockumentary film pioneer, Spinal Tap guitarist, and killer of Inigo Montoya's father discusses his peerless career in conversation with Adam Savage. Tue., Oct. 8, 7:30 p.m., \$20-\$27, cityarts.net. Nourse Theatre, 275 Hayes St., S.F., 563-2463, www.cityarts.net/the-nourse.

Comedians at Law: Featuring Alex Barnett, Siobhan Beasley, Kevin Israel, Julie Kottakis, Matt Ritter, Matt Storrs, and Joan Weisblatt. Thu., Oct. 3, 8 p.m., \$22.50. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscopy.com.

Comedy Blast: Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannydechi.com. Neck of the Woods, 406 Clement St., S.F., 387-6343, www.neckofthewoodssf.com.

Comedy Bottle: The Purple Onion at Kells presents two nights with headliner Natasha Muse, plus guests Matt Casey and Tuesday. Oct. 4-5, 8:30 p.m., \$15, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, brainwash.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, S.F., 567-5589.

The Cynic Cave: George Chen and Kevin O'Shea host stand-up routines by Ben Feldman, Trevor Hill, O.J. Patterson, Stevie Post, Shanti Charan, and Michael D'BeY. Sat., Oct. 5, 8 p.m., \$10, cyniccave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Dave Attell: The former host of Comedy Central's *Insomniac* is back with his half-surreal, half-soused sense of humor. Oct. 4-5, \$35. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscopy.com.

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FRI 10/4 Literary California

SUNSHINE AND ORANGES

In an attempt to examine the robust literary cultures of Northern and Southern California, and to see where those traditions intersect and what that says about California identity, historian Bill Deverell and book critic David Ulin have organized a two-part conference, **Tales from Two Cities: Writing From California**, set to debut this week in San Francisco and Los Angeles in February. The two have partnered with the public library systems of both cities, as well as other major players, including Hearst Corporation chairman Will Hearst, Center for Investigative Reporting executive chairman Phil Bronstein, Salon.com founder and former editor-in-chief David Talbot, and representatives of City Lights, Litquake, and Zyzzyva, plus writers like Armistead Maupin, Dana Gioia, Robert Hass, Brenda Hillman, Tobias Wolff, Ellen Ullman, and Karen Tei Yamashita, to present a two-day series of panels and discussions free to the public. Saturday evening, after the conference is officially over, there will be a reading at the California Historical Society.

Tales from Two Cities: Writing from California starts at 1 p.m. on Friday, Oct. 4, and runs through the following day at the San Francisco Public Library's Koret Auditorium, 100 Larkin St., S.F. Free; call 557-4400 or visit writingfromcalifornia.com. **Evan Karp**

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., S.F., 954-0777, www.johnnyfoleys.com.

The Eric Show: Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, facebook.com/EricBarryComedy. Milk Bar, 1840 Haight, S.F., 387-6455, www.milkfs.com.

F!#king Free Fridays: Even your worst ex can't take away your ability to laugh at yourself when EndGames Improv riffs on "Your F!#ed Up Relationship" every week. Fridays, 10:30 p.m., free, freecomedyfridays.eventbrite.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Firefly: Live on Stage!: If your Joss Whedon-lovin' buddies just can't shut up about *Firefly* being cancelled, take 'em to this comedic stage recreation of the sci-fi TV series' "Jaynestown" episode. Then they can finally have some Serenity (and you can finally have some peace). Starting Oct. 3, Thursdays-Saturdays, 8 p.m. Continues through Oct. 26, \$20, firefly-live-tdr.eventbrite.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Greg Asdourian & Myles Weber: Live comedy album recording. Tue., Oct. 8, 8 p.m., \$15. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Hand to Mouth: Stereotypes: Trevor Hill hosts comedians Scott Capurro, Kaseem Bentley, Dhaya Lakshminarayanan, Nicole Calasich, Zack Chiappellone, Adam Pasi, and Johan Miranda as they discuss "scapegoating, stigmatization, cognitive bias, discrimination theory, and how all people from Denmark are stinky." Fri., Oct. 4, 10 p.m., \$5-\$8, handtomouthcomedy.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, S.F., 431-4278, www.harveyssf.com.

Hysterical Historical San Francisco: Comedian Kurt Weitzmann fills you in on some of the funnier San Francisco facts you might have missed while dozing during history class. Tue., Oct. 8, 7:30 p.m., \$5-\$10. Old Mint, 88 Fifth St., S.F., 537-1105, www.themintproject.org.

I'm Feeling Much Better, Thank You!: Comedy on the rebound with Scott Capurro and Kate Willett. Sun., Oct. 6, 8 p.m., \$16. Cafe Du Nord, 2170 Market, S.F., 861-5016, www.cafedunord.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

Maronzo Vance: Live comedy album recording. Through Oct. 2, \$16. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Misery Index: Host Trevor Hill loves the company of commiserating comedians Scott Capurro, Payne Abeba, Jesse Fernandez, Daryus Monday, Keith D'souza, and Papp Johnson, plus musical comedy duo MooreDevine. Mon., Oct. 7, 8 p.m., free, miseryindexsf.tumblr.com. The Rite Spot Cafe, 2099 Folsom, S.F., 552-6066, www.ritespotcafe.net.

The Mission Position: Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Mutiny Radio Comedy Grab Bag Showcase: Featuring Greag Brown, Alex Schildgen, Tom Scott, Aaron Barrett, Chris Duncan, Tyrone Collins, Anatoli Brant, and Pam Benjamin. Sat., Oct. 5, 6 p.m., \$10. Kells Irish Restaurant & Bar, 530 Jackson, S.F., 955-1916, www.kellsirish.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (Ryan Cronin, Joe Nguyen, Adam McLaughlin, Red Scott, and Jeff Reitman) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., S.F., 693-9588.

FRI 10/4 Cute Innovation MAKING OUT

In San Francisco, innovating once just isn't enough. For the first time, S.F. digital start-up Brit + Co. hosts **Re:Make**, a two-day convention for creators and innovators to discuss how technology is changing creative industries, by bringing together artisans, inventors, chefs, developers, and designers. Friday features conversations with S.F.'s most innovative and relevant makers, including YouTube celebrity make-up artist Michelle Phan. Other events include an on-stage food demo, a fashion and tech panel, and tips from HGTV's Emily Henderson. Day two is free, open to all, and features a showcase of more than 100 trade booths by artisans and creators, including Sweet Lady Cook jams, 3D printing, and handcrafted iPad cases from DODOcase. Given that San Francisco is the crux of tech-driven innovation, Re:Make will demonstrate the effect of technology on craft: a Pinterest board come to life.

Re:Make starts at 10 a.m. on Friday and 11 a.m. on Saturday at Fort Mason Pavilion, 2 Marina Blvd, S.F. \$200 Friday, free Saturday; remake2013.com.

Alyssa Jaffer

The Purple Onion at Kells: New Talent Showcase: Wednesdays, Thursdays, 7 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

The Purple Onion at Kells: The Later Show: Wednesdays, Thursdays, 10 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$17 advance, improvsociety.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

S.F. Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

linecomedyclub.com.

Storking Comedy: Weekly stand-up routines followed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

Talkies: A comedy/multimedia monthly event produced by George Chen, Anna Seregina, Jesse Elias, Clare O'Kane, and Land Smith. First Friday of every month, 8 p.m., \$10, talkiesshow.tumblr.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Will Durst: BoomeRaging: From LSD to OMG: Tuesdays, 8 p.m. Continues through Oct. 29, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Your Mom's House Podcast Tour: Christina Pazsitzky and Tom Segura bring their online comedy show to North Beach for a live recording session. Sun., Oct. 6, 7:30 p.m., \$20. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscopy.com.

DANCE - PERFORMANCES

Bill T. Jones/Arnie Zane Dance Company: The legendary NYC troupe presents */Time: Study I*, an aleatory site-specific work created specifically for the CounterPULSE stage. Oct. 8-9, 8 p.m., \$50. CounterPULSE, 1310 Mission, S.F., 626-2060, www.counterpulse.org.

Chabuca Granda: 30 Años De Tu Partida: Sun., Oct. 6, 3:30 & 7 p.m., \$25-\$55. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Eighth Annual Bay Area Flamenco Festival: Three weekends of dance and music in Berkeley (at La Peña Cultural Center, Freight & Salvage Coffee House, and Berkeley Rep); San Francisco (at Brava Theater Center); and Santa Cruz (at >>

SAN FRANCISCO FILM SOCIETY Artist in Residence

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Artist Talk: Mohamed Diab | October 14, 5:00 PM

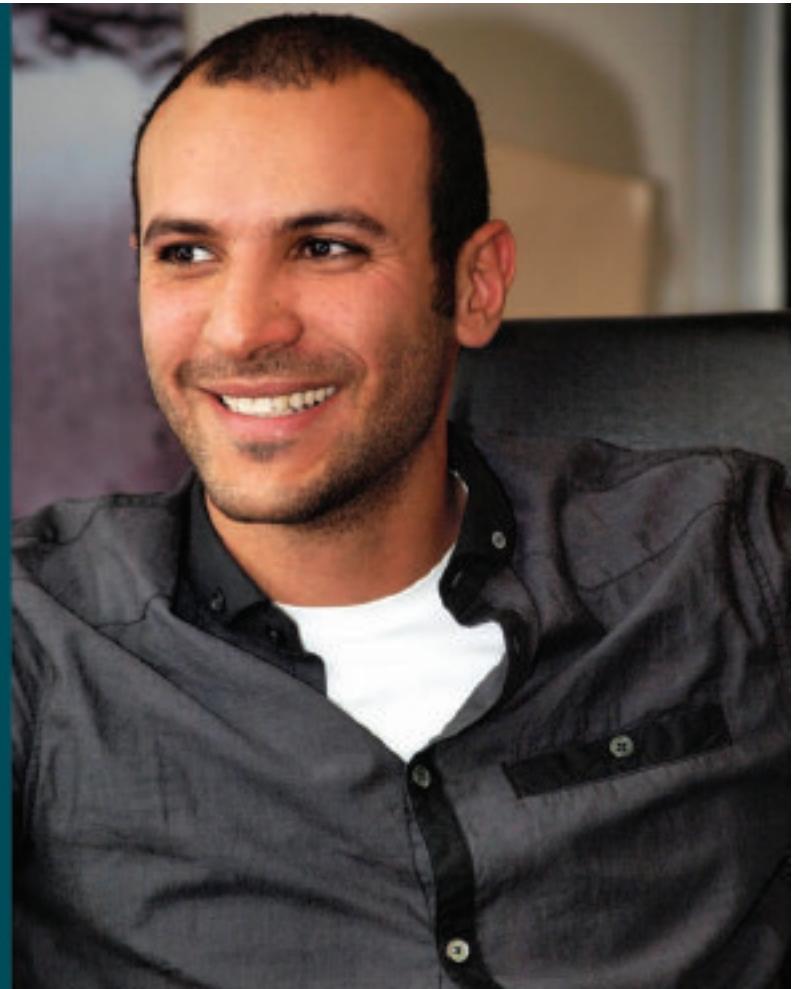
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Saturday, October 12, 11:00 AM

Christopher B. Smith Rafael Film Center

J.C. CHANDOR - *All is Lost, Margin Call*

RYAN COOGLER - *Fruitvale Station*

SCOTT COOPER - *Crazy Heart, Out of the Furnace*

STEVE MCQUEEN - *12 Years a Slave, Hunger, Shame*

JOHN WELLS - *August: Osage County, The Company Men*

Kuumbwa Jazz Center). See website for individual show information and tickets. Fridays-Sundays. Continues through Oct. 6, \$30, bayareaflamenco-festival.org. Multiple Bay Area Locations.

Heart of Market: Dance, Create, Connect: An early afternoon of free performances (and participatory opportunities, too) presented by the Alonzo King LINES Dance Center. Sat., Oct. 5, 12-3 p.m., free. Mint Plaza, 14 Mint Plaza, S.F., 348-4604, www.mintplazasf.org.

Joe Goode Performance Group: World premiere of *Hush*, which combines dance, stories, and innovative sound design to explore the spaces between expression and repression. Daily, 8 p.m.; Through Oct. 4, 8 p.m.; Sat., Oct. 5, 7 & 9 p.m., \$15-\$70, joegoode.org. Z Space Studio, 450 Florida, S.F., 626-0453, www.zspace.org.

Rotunda Dance Series: Ballet Folklorico Costa de Oro: Showcase of traditional Mexican dances. Fri., Oct. 4, noon, free. City Hall, 1 Drive Carlton B. Goodlett, S.F., 554-5184, www.sfgov.org.

Smuin Ballet: XXtremes: 20th anniversary season kickoff performance featuring works choreographed to music by Leoš Janáček, Carl Orff, and Patsy Cline. Oct. 4-6; Oct. 10-12, \$25-\$72, smuinballet.org. Palace of Fine Arts, 3301 Lyon, S.F., 567-6642, www.palaceoffinearts.org.

West Wave Dance Festival: Performances of commissioned work by choreographers Anne-René Petrarca, Ananda Ray, Holly Shaw, and Casey Lee Thorne. Sat., Oct. 5, 8 p.m., \$15-\$20, westwavedancefestival.org. ODC Dance Commons, 351 Shotwell, S.F., 621-0643, www.odcschool.org.

FESTIVALS

19th Annual Arab Cultural Festival: Featuring music and dance performances by DAM, Fella Oudane, Yassir Chadly, Al-Juthoor, Shabaab Al Quds, Amel Tafout, and Ishmael, plus a shopping bazaar and food vendors. Sat., Oct. 5, 12-6 p.m., free. Union Square Park, 333 Post, S.F., 831-2700, en.wikipedia.org/wiki/Union_Square,_San_Francisco.

2013 Bay One Acts Festival: 13 regional theater companies present 13 world premieres at this festival of short plays. Wednesdays-Sundays, 8 p.m. Continues through Oct. 5, \$20-\$40, bayoneacts.org. Tides Theatre, 533 Sutter St., S.F., 399-1322, www.tidestheatre.org.

Arse Elektronika: Id/Entity: Austria's Monochrom art collective is back with another "conference for brainy perverts," this time exploring the changing concepts of sex and identity in the brave new world of Web 2.0 culture. Events — including

lectures, workshops, and film screenings — are held at Chez Poulet (3359 Cesar Chavez), the Center for Sex & Culture (1349 Mission), and Noisebridge (2169 Mission). Oct. 3-6, \$10-\$65, monochrom.at/arse-elektronika. Multiple San Francisco Locations.

Eighth Annual Bay Area Flamenco Festival: Three weekends of dance and music in Berkeley (at La Peña Cultural Center, Freight & Salvage Coffee House, and Berkeley Rep); San Francisco (at Brava Theater Center); and Santa Cruz (at Kuumbwa Jazz Center). See website for individual show information and tickets. Fridays-Sundays. Continues through Oct. 6, \$30, bayareaflamenco-festival.org. Multiple Bay Area Locations, S.F.

Hardly Strictly Bluegrass 2013: Oct. 4-6, free, hardlystrictlybluegrass.com. Golden Gate Park, 38th Ave., S.F., 831-2700, www.golden-gate-park.com.

Hong Kong Cinema: The San Francisco Film Society spends a long weekend with some of HK's finest exports, including premieres of new movies by Johnnie To, Oxide Pang, and Kiwi Chow. Oct. 4-6, \$10-\$25, sffs.org. Vogue Theatre, 3290 Sacramento, S.F., 346-2288, www.voguesf.com.

Mill Valley Film Festival: The North Bay's best cinematic event enters its 36th year, with 2013 promising dozens of premiere screenings at venues including the Christopher B. Smith Rafael Film Center, CinéArts @ Sequoia, 142 Throckmorton Theater, Century Cinema, and the Lark Theater. Oct. 3-13, mvff.com. Multiple Bay Area Locations, S.F.

Omies Fest: More than a dozen yogis lead their flexible followers during this two-day festival that also includes "heart-centered dance music" (e.g., Cheb i Sabbah, Kaminanda, DJ Dragonfly, etc.), organic food, art, and other activities for the mindfully inclined. Oct. 5-6, 7 a.m., \$30-\$75, omiesfest.com. Treasure Island, off the Bay Bridge, S.F.

San Francisco SPCA 145th Anniversary Carnival: With carnival games, face painting, dunk tank, beer garden, canine costume contest, live music, and other activities for both animals and humans — including free shelter pet adoptions — this is one circus that's really gone to the dogs. Sat., Oct. 5, 11 a.m.-6 p.m., free. San Francisco SPCA, 2500 16th St., S.F., 554-3000, www.sfsPCA.org.

Second Annual San Francisco Veterans Film Festival: A Salute to Women: This educational fest uses cinema to highlight issues surrounding American veterans and their families, with a specific focus this year on women in military service. Sat., Oct. 5, noon, facebook.com/sfvff. Mission Cultural Center for Latino Arts, 2868 Mission, S.F., 821-1155, www.missionculturalcenter.org. >>

SAT 10/5

Dance

WEARABLE ART

The traditional classical musical drama known as Noh has been performed on the polished floors of outdoor pavilions in Japan since the 14th century. San Francisco's Theatre of Yugen, now celebrating its 35th year, has drawn actors and musicians from Europe, Asia, and North America to practice the elaborately costumed form. To commemorate this anniversary, Theatre of Yugen is launching the first of four special events this season with "**Getting to Noh Yugen**" at NOHspace. Activities include a chance to try on the richly adorned costumes, an exhibition of Noh dances and their comic counterpart — the Kyogen dances traditionally seen during intermissions — and the performance of favorite scenes from past shows, including a not-so-traditional excerpt of their take on *Frankenstein*. Though "yugen" comes from the words "profound" and "dark," "Getting to Noh Yugen" promises a light introduction to a medieval form. The Oct. 5 show includes a preview of its upcoming season.

Theatre of Yugen presents "Getting to Noh Yugen" at 2 p.m. Oct. 5-6 at NOHspace, 2840 Mariposa St., S.F. Tickets are \$35; visit theatreofyugen.org. **Irene Hsiao**

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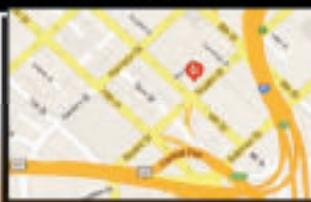
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SharktoberFest 2013: With a promise of shark games, shark experts, shark beer, shark art, and even "sharkitecture" demonstrations, the only thing this family friendly mini-fest is missing is a sharknado. Sat., Oct. 5, 1-4 p.m., free. Farallones Marine Sanctuary Association, Crissy Field, Building 991, S.F., 561-6625, www.farallones.org.

West Wave Dance Festival: Performances of commissioned work by choreographers Anne-René Petrarca, Anandha Ray, Holly Shaw, and Casey Lee Thorne. Sat., Oct. 5, 8 p.m., \$15-\$20, westwavedancefestival.org. ODC Dance Commons, 351 Shotwell, S.F., 621-0643, www.odcschool.org.

LITERARY EVENTS

Actors Reading Writers: Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, www.berkeleyhistorichotel.com.

Bikes to Books: City Lights Books, Burrito Justice, and Nicole Gluckstern collaborated to create a map that leads literary cyclists on a tour of the various S.F. byways named for writers, starting from Jack London Street and ending at Kerouac Alley, where this celebratory meetup brings the ride to a close. (While there, perhaps you might question them about the dubious exclusion of Jack Micheline Alley...) Sun., Oct. 6, 2 p.m., free. Jack Kerouac Alley, 257 Columbus Ave., S.F.

Art of the Narrative: Writing and illustration share the bill at this "writers who paint, drawers who write" show featuring work by authors-slash-artists Don Asmussen, Lisa Brown, Nancy Calef, Jack Hirschman, Alan Kaufman, Paul Madonna, and Shannon Wheeler. Oct. 4-17, free. The Emerald Tablet, 80 Fresno St., S.F., 500-2323, www.emtab.org.

Eric Schlosser: The *Fast Food Nation* author address an even more sinister industry – the nuclear weapons biz – in his new book, *Command and Control: Nuclear Weapons, the Damascus Accident, and the Illusion of Safety*. Wed., Oct. 2, 7 p.m., free with RSVP (required), arts@jccsf.org. Jewish Community Center of San Francisco, 3200 California, S.F., 292-1200, www.jccsf.org.

Joe Konte: With recent fan-on-fan violence in the news, it's clear that the conflict driving Konte's book, *The Rivalry Heard 'Round the World: The Dodgers-Giants Feud from Coast to Coast* is still going strong. Thu., Oct. 3, 7 p.m., free. Books Inc./Marina, 2251 Chestnut, S.F., 931-3633, www.booksinc.net.

Joyce Goldstein: The author discusses *Inside the California Food Revolution*, her book about the development of Cali cuisine from the 1970s to today. Sun., Oct. 6, 5 p.m., Free. Omnivore Books on Food, 3885a Cesar Chavez, S.F., 282-4712, www.omnivorebooks.com.

Krupskaya Launch Party: The S.F. indie publishing outfit celebrates the release of two new titles: *Ursula or University* by Stephanie Young and *Terra Firmament* by Evan Kennedy. Thu., Oct. 3, 7 p.m., free, krupskayabooks.com. Alley Cat Books, 3036 24th St., S.F., 824-1761, www.facebook.com/alleycatbooks.

Margaret Atwood: Atwood has tackled a wide variety a writing styles over the years – from dystopian feminist sci-fi to non-fiction dissections of American financial debt – any number of which she'll touch upon in conversation with SFSU's Frances Phillips. Thu., Oct. 3, 7:30 p.m., \$27, cityarts.net. Nourse Theatre, 275 Hayes St., S.F., 563-2463, www.cityarts.net/the-nourse.

Nicholson Baker: The protagonist of Baker's novel *The Anthologist* returns for a second go-round in *Traveling Sprinkler*. Wed., Oct. 2, 7:30 p.m., free. The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

One City One Book: Cory Doctorow: The author



SAT 10/5 Pop Freak Documentaries PEACHES AND CREAM

There's about to be a whole lot of electro-sexual Peaches power thrust into San Francisco in the next two months. In person! The dynamic anti-gendered superstar is returning to one of the cities that, predictably, first ate up her sexually explicit lyrics and performances throughout the aughts. This fall, we're blessed with *Peaches Does Herself*, the autobiographical musical performance film she wrote and directed, and she'll be holding a Q&A session in

many of the cities hosting its theatrical release. San Francisco gets a particularly Peaches-filled season — she'll be at her film screening at the Roxie, followed by a performance at the Castro Street Faire the next day, and returning again for a final balls-to-the-wall performance on Nov. 9 at Public Works. If you *Feel Cream* like this girl, you'll know she's put together something more than just a concert film. It's a full-on 22-song epic that follows Peaches "from bedroom wannabe to electro-rockstar and beyond."

Peaches Does Herself (In Person) starts at 11:15 p.m. at the Roxie Theater, 3117 16th St., S.F. \$10; call 863-1087 or visit roxie.com. **Neha Talreja**

and blogger discusses *Little Brother*, his YA techno-thriller in which San Francisco becomes a police state following a terrorist attack. Wed., Oct. 2, 6 p.m., free. Main Library, Koret Auditorium, 100 Larkin, S.F., 557-4595, www.sfpl.org.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, S.F., www.paxtongate.com.

Rachel Levitsky and Latasha N. Nevada Diggs: Free afternoon readings in the SFSU Poetry Center. Thu., Oct. 3, 4:30 p.m., free. SFSU Campus/Humanities Building, 1600 Holloway, S.F., 338-1111, www.sfsu.edu.

Robert Antoni: The author presents his new Akashic Books novel, *As Flies to Whales Boys*, in conversation with Lucy Corin, who reads from her new story collection, *One Hundred Apocalypses and Other Apocalypses*. Tue., Oct. 8, 7 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

Second Annual Star Wars Reads Day: With authors Pablo Hidalgo and Stephen Sansweet. Sat., Oct. 5, 7 p.m., free. Books Inc./Opera Plaza, 601 Van Ness, S.F., 776-1111, www.booksinc.net.

Small Press Traffic: Readings by Rachel Levitsky and Heriberto Yépez. Sun., Oct. 6, 5 p.m., \$6-\$10, smallpresstraffic.org. Artists' Television Access, 992 Valencia, S.F., 824-3890, www.atasite.org.

Story Time in the Library: Kids aged 4 to 8 are encouraged to sit back and hear stories about nature and science. First and Third Sunday of every month, 10:30 a.m., free. San Francisco Botanical Garden, Martin Luther King Jr., S.F., 564-3239, www.sfbotanicalgarden.org.

StoryFarm's Fall Harvest: An evening of creative non-fiction readings by Shane Bauer, Howard Dully, Linda Gray Sexton, Jon Moolalem, Zahra Noorbakhsh, and Julia Scheeres. Sat., Oct. 5,

7 p.m., \$20-\$25, storyfarmsf.org. Intersection for the Arts, 925 Mission, S.F., 626-2787, www.theintersection.org.

Sunset Book Group: Reading club. First Wednesday of every month, 7 p.m., free. Sunset Branch Library, 1305 18th Ave., S.F., 753-7130, www.sfpl.org.

Tales from Two Cities: This two-part conference – with the second part happening in Los Angeles next year – looks at regional writing in California via panel discussions, author interviews, readings, and films. Participants in this initial installment include Faith Adiele, Phil Bronstein, Laura Cogan, William Deverell, Frances Dinkelspiel, Jane Ganahl, Dana Gioia, Anthea Hartig, Robert Hass, Will Hearst, Ursula Heise, Luis Herrera, Brenda Hillman, Gary Kamiya, Elaine Katzenberger, Ralph Lewin, Armistead Maupin, Richard Moore, Peter Richardson, Kim Stanley Robinson, Kevin Starr, David Talbot, John Tayman, Michelle Tea, David Ulin, Ellen Ullman, Oscar Villalon, Tobias Wolff, Karen Tei Yamashita, Paul Yamazaki, and Matthew Zapruder. Fri., Oct. 4, 1-5:30 p.m.; Sat., Oct. 5, 9:15 a.m.-5 p.m., free, writingfromcalifornia.com.

Main Library, Koret Auditorium, 100 Larkin, S.F., 557-4595, www.sfpl.org.

Tim Hernandez: Reading and signing copies of *Mañana Means Heaven*, which tells the story of the real-life young woman who appeared as Terry, the Mexican farm girl, in Kerouac's *On the Road*. Sat., Oct. 5, 7:30 p.m., free. The Beat Museum, 540 Broadway, S.F., 399-9626, www.thebeatmuseum.org.

MUSEUM EXHIBITS AND EVENTS

Aquarium of the Bay. OTTERS: WATERSHED AMBASSADORS: The AOTB's newest exhibit brings an adorable romp of North American river otters

Daily. **PENGUIN FEEDING:** Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. **CORAL REEF DIVE:** Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. **SSSSNAKE ENCOUNTER:** Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. **SHARKS AND RAYS:** Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. **NIGHTLIFE:** Thursdays, 6-10 p.m. \$10-\$12. calacademy.org/events/nightlife. **FAMILY NATURE CRAFTS:** Nature-themed craftmaking for kids 5-11. Sundays, 10 a.m. **THE KEPLER STORY:** Special planetarium theater show about 17th century astronomer Johannes Kepler, featuring actor Norbert Weisser and a musical score by cellist Zoë Keating. Starting Oct. 6. Sundays, 6:30 p.m. Continues through Oct. 27. \$12-\$15. thekeplerstory.org. 55 Music Concourse, S.F., 379-8000, www.calacademy.org.

Cartoon Art Museum. THE THRILLING ADVENTURE HOUR: Exhibit featuring artwork from the graphic novel based on the stage series created by Ben Acker and Ben Blacker. Tuesdays-Sundays, 11 a.m.-5 p.m. Continues through Oct. 20. \$3-\$7. **GRAINS OF SAND: 25 YEARS OF The Sandman:** Neil Gaiman's landmark comic book series gets a loving retrospective treatment with over 75 pieces of original panel artwork, Dave McKean covers, concept sketches, and more (including art from the new *Sandman: Overture* miniseries). Starting Oct. 5. Tuesdays-Sundays. Continues through March 16. \$3-\$7. 655 Mission, S.F., 227-8666, www.cartoonart.org.

Conservatory of Flowers. BUTTERFLIES & BLOOMS: Hundreds of butterflies – including monarchs, swallowtails, painted ladies, and more – flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through March 16. \$2-\$7. 100 John F Kennedy Drive, S.F., 666-7001, www.conservatoryofflowers.org.

Contemporary Jewish Museum. TO BUILD & BE BUILT: KIBBUTZ HISTORY: A look back at the birth and evolution of Israel's utopian communes. Starting Oct. 3. Mondays, Tuesdays, Thursdays-Sundays. Continues through July 1. **BEYOND BELIEF: 100 YEARS OF THE SPIRITUAL IN MODERN ART:** The CJM and SFMOMA co-present a selection of works – including paintings, photographs, sculpture, video, and more – representing the spiritual instincts of modern art over the past century. Bruce Conner, Alberto Giacometti, Paul Klee, Piet Mondrian, Nam June Paik, and Mark Rothko are just a few of the artists on display. Mondays, Tuesdays, Thursdays-Sundays. Continues through Oct. 27. \$5-\$12. [www.sfmoma.org](http://sfmoma.org). **BLACK SABBATH: THE SECRET MUSICAL HISTORY OF BLACK-JEWISH RELATIONS:** An interactive exhibit featuring music and video recordings that illustrate the cultural influences shared by Jews and African-Americans alike, including performances in such genres as jazz, soul, showtunes, and more. Mondays, Tuesdays, Thursdays-Sundays. **WORK IN PROGRESS: CONSIDERING UTOPIA:** Three artists – Oded Hirsch, Ohad Meromi, Elisheva Biernoff – examine the ideas behind Jewish communal *kibbutzim* via videos, photography, sculptural installation, and interactive magnet painting. Starting Oct. 3. Mondays, Tuesdays, Thursdays-Sundays. Continues through Jan. 20. **DROP-IN ART MAKING:** Weekly art workshops for kids and families. Sundays, 1-3 p.m. free with museum admission. 736 Mission, S.F., 655-7800, www.thecjm.org. **de Young Museum. THE ERRAND OF THE EYE: PHOTOGRAPHS BY ROSE MANDEL:** Historical overview featuring photographic landscapes, nature studies, and portraits, including works from >>>



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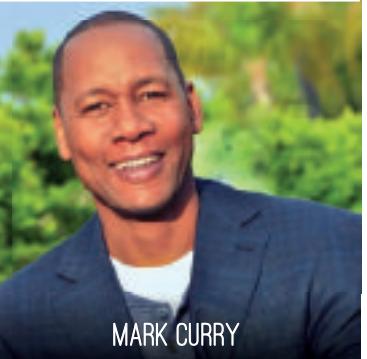
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her original 1954 *Errand of the Eye* exhibit at the Legion of Honor. Tuesdays-Sundays. Continues through Oct. 13. **THE ART OF BULGARI: LA DOLCE VITA & BEYOND 1950-1990:** The jewelry maker merits an appropriately deluxe exhibit featuring over 150 lustrous works from the latter half of the 20th century. Tuesdays-Sundays. Continues through Feb. 17. **FRIDAY NIGHTS AT THE DE YOUNG:** An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. Free. 50 Hagiwara Tea Garden Drive, S.F., 750-3600, www.deyoungmuseum.org.

Exploratorium. **PERMANENT GALLERIES:** The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more – all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. *Fog City*:

Sam Green, the Xplo's Cinema Artist-in-Residence, premieres his lyrical look at San Francisco's most ethereal weather effect, with the director giving live narration while a band provides the soundtrack. Oct. 2-3, 7 & 9 p.m. \$10-\$15. **EXPLORATORIUM AFTER DARK:** Leave the kids at home – this monthly party features adult-themed science programs, performances, and cocktails. Y'know, stuff grown-ups like. Ages 18+ only. First Thursday of every month, 6-10 p.m. \$10-\$15. **SOUNDSCAPES:** A series of artist-created audio experiments and interactive sound installations. Tuesdays, Fridays; First Sunday of every month; Last Sunday of every month. Continues through June 1. Pier 15, S.F., 528-4444, www.exploratorium.edu.

Fort Mason. **OUTDOOR EXPLORATORIUM:** Outdoor art and science exhibit. Daily. free. 38 Fort Mason, S.F., 345-7500, www.fortmason.org.

GLBT Historical Society. **OUT OF THE BOXES: HIS-**

TORICAL SOCIETY OPENS ARCHIVES OF PIONEERING HISTORIAN ALLAN BÉRUBÉ: Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, S.F., 777-5455, www.glbthistory.org.

The Holocaust Center of Northern California. **LETTERS: 1938-1946:** Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursdays, 10 a.m.-5 p.m. Free. 121 Steuart, S.F., 777-9060, www.tauberholocaustlibrary.org.

Legion of Honor. **BOWLES PORCELAIN GALLERY:** Porcelain from England and continental Europe. Daily. **DARREN WATERSTON: A COMPENDIUM OF CREATURES:** These 12 color aquatints from the artist's portfolio *A Swarm, A Flock, A Host: A Compendium of Creatures* update the concept of the medieval

bestiary. Tuesdays-Sundays. Continues through Dec. 29. \$6-\$10. **IMPRESSIONISTS ON THE WATER:** Over 80 nautically themed paintings by Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, and others. Tuesdays-Sundays. Continues through Oct. 13. \$6-\$10. 100 34th Ave., S.F., 750-3600.

San Francisco Main Library. **DIGGING DEEP: UNDERNEATH SAN FRANCISCO PUBLIC LIBRARY:** Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, S.F., 557-4400, www.sfpl.org.

Mexican Museum. **AN INSPIRED GIFT: THE REX MAY COLLECTION OF POPULAR ART:** Mexican folk art paintings, wooden sculptures, ceramics, glass, and textiles. Thursdays-Sundays. Continues through March 16. Free. Marina & Buchanan, S.F., 202-9700, www.mexicanmuseum.org.

Museum of the African Diaspora. **J.D. 'OKHAI OJEIKERE: SARTORIAL MOMENTS AND THE NEARNESS**

OF YESTERDAY: MoAD's Curator's Choice Series presents five decades of photographs depicting the evolution of fashion styles in Nigeria, ranging from traditional dress and hairstyles to more modern, Western-style adaptations. Wednesdays-Sundays. Continues through Oct. 13. \$5-\$10. 685 Mission, S.F., 358-7200, www.moadsf.org.

Oakland Museum of California. **ABOVE AND BELOW: STORIES OF OUR CHANGING BAY:** An interactive, multidisciplinary exhibition about the physical changes undergone by the San Francisco Bay over the past 6,000 years. Through Feb. 23, 2014. \$6-\$12. **PETER STACKPOLE: BRIDGING THE BAY:** Black-and-white photographs chronicling the construction of the original Bay Bridge in the 1930s. Through Jan. 26, 2014. \$6-\$12. 1000 Oak, Oakland, 510-238-2200, www.museumca.org.

The Presidio Trust. **WELCOME TO THE PRESIDIO:** Two galleries – "Presidio Milestones" and "The Next Chapter: Creating a Future from Our Past" – illustrate the Presidio's transition from a military base into a national park and beyond. Wednesdays-Sundays, 11 a.m.-5 p.m. Continues through Dec. 31. Free. 103 Montgomery St., S.F., 561-5300, www.presidio.gov.

Randall Museum. **DROP-IN FAMILY CERAMICS WORKSHOP:** Each week the Randall offers drop-in pottery and ceramics workshops. Saturdays, 10:15 a.m. \$6. **DROP-IN SCIENCE WORKSHOP:** Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. \$4. **MEET THE ANIMALS:** Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, S.F., 554-9600, www.randallmuseum.org. >>

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CHASE THE DIASPORA

The Oakland-based bastion of African-American contemporary dance, Dimensions Dance Company, led for four decades by founder, artistic director, and principal choreographer Deborah Vaughan, celebrates 40 years as a leader in the Black Arts Movement with a blockbuster program at the Yerba Buena Center for the Arts. Central on the program is the world premiere of *Rhythms of Life: Down the Congo Line*, created by four choreographers — Hervé Makaya of Congo, Isaura Oliveira of Brazil, Jose Rojas of Cuba, and Latanya Tigner of New Orleans — each representing one leg of the diaspora of Congolese dance. In addition to *Rhythms of Life*, the company takes a journey through time with favorite repertory dating back to Dimensions co-founder Elenor Barnes's *My People* (1973) and works as recent as 2011's *Catalyst: One by One*, featuring music by the late Khalil Shaheed.

Dimensions Dance Company presents "Celebration at 40" at 8 p.m. at the Yerba Buena Center for the Arts, 701 Mission St., S.F. Tickets are \$25-\$30; call 978-2787 or visit dimensionsdance.org. **Irene Hsiao**

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San Francisco Museum of Craft & Design. ARLINE

FISCH: CREATURES FROM THE DEEP: Installation of oversized jellyfish woven from knitted and crocheted copper wire. Tuesdays-Sundays. **MICHAEL COOPER: A SCULPTURAL ODYSSEY, 1968-2011:** Sculptures assembled from carved wood and manipulated metal to create hybrids that combine the organic with the mechanical. Tuesdays-Sundays. **REBECCA HUTCHINSON: AFFINITY:** Forest-like installation made from porcelain paperclay, paper, and hanging tree branches. Tuesdays-Sundays. 2569 3rd St., S.F., 773-0303, www.sfmcd.org.

UC Berkeley Art Museum. REBAR: KALEIDOSCOPE:

A colorfully modular and interactive seating sculpture from the inventors of the parklet. Through Dec. 31, 2015. **FIRST IMPRESSIONS: FREE FIRST THURSDAYS:** Check out a world of art and film with free entry to the Berkeley Art Museum/

Pacific Film Archive each month. First Thursday of every month, 11 a.m. Free. 2626 Bancroft, Berkeley, 510-642-0808, www.bampfa.berkeley.edu.

The Walt Disney Family Museum. WATER TO

PAPER, PAINT TO SKY: THE ART OF TYRUS WONG: Retrospective exhibit featuring over 150 works by former Disney artist Tyrus Wong, whose ethereal paintings influenced the iconic look of *Bambi* and other classic family films. Mondays, Wednesdays-Sundays. Continues through Feb. 3. **CAMILLE ROSE GARCIA: DOWN THE RABBIT HOLE:** 40 works based on Lewis Carroll's Alice stories by acclaimed Pop Surrealism painter Camille Rose Garcia, plus a few *Alice in Wonderland* concept paintings by Disney artist Mary Blair. Mondays, Wednesdays-Sundays. Continues through Nov. 3. \$12-\$20. www.waltdisney.org/garcia. 104 Montgomery, S.F., 345-6800, www.waltdisney.org.

Yerba Buena Center for the Arts. KOTA EZAWA:

BOARDWALK: A 2-D recreation of the Funtown Pier boardwalk and amusement park in Seaside Heights, NJ – the destruction of which became an iconic image of Hurricane Sandy's wrath – constructed in the YBCA's Third Street courtyard. Through Nov. 30, 2015. Free. **BILL T. JONES/ARNIE ZANE DANCE COMPANY 30TH ANNIVERSARY EXHIBITION:** A collection of works – including video, photography, and props – by the visual artists and designers whose creations augmented the onstage choreography of the acclaimed dance company. Thursdays-Sundays. Continues through Nov. 3. \$8-\$10. 701 Mission, S.F., 978-2787, www.ybca.org.

THEATER

1776: Tony Award-winning musical that imagines the Declaration of Independence as an occasion

for both signing and singing. Tuesdays-Sundays. Continues through Oct. 6, \$20+. American Conservatory Theater (A.C.T.), 415 Geary, S.F., 749-2228, www.act-sf.org/site/PageServer.

2013 Bay One Acts Festival: 13 regional theater

companies present 13 world premieres at this festival of short plays. Wednesdays-Sundays, 8 p.m. Continues through Oct. 5, \$20-\$40, bayoneacts.org. Tides Theatre, 533 Sutter St., S.F., 399-1322, www.tidestheatre.org.

Acid Test: The Many Incarnations of Ram Dass:

Get a dose of spiritual enlightenment in the Mission. Fridays, 8 p.m.; Saturdays, 8:30 p.m. Continues through Oct. 12, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Actors Reading Writers:

Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, www.berkeleycityclub.org.

berkeleyhistorichotel.com.

After the Revolution: The Bay Area premiere of Amy

Herzog's family drama about Marxism, memories, and disillusionment. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 & 7 p.m. Continues through Oct. 6, \$32-\$60. Aurora Theatre Company, 2081 Addison, Berkeley, 510-843-4822, www.auroratheatre.org. **Angel Heart:** A guardian angel comes to the aid of a troubled young girl in this "live music storybook" written by children's author Cornelia Funke, narrated by actor Malcolm McDowell, and featuring music by Luna Pearl Woolf. Sun., Oct. 6, 5 p.m., \$18-\$36. UC Berkeley, Hertz Hall, College & Bancroft, Berkeley, 510-642-9888, www.calperfs.berkeley.edu.

Band Fags: West Coast premiere of a new play about coming of age – and coming out – adapted for the stage by Frank Anthony Polito from his own novel. Wednesdays-Saturdays, 8 p.m.; Sun.

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days, 2 p.m. Continues through Oct. 13, \$25-\$45. New Conservatory Theatre Center, 25 Van Ness, S.F., 861-8972, www.nctcsf.org.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, beachblanketbabylon.com. Club Fugazi, 678 Green, S.F., 421-4222, www.beachblanketbabylon.com.

Beautiful: The Carole King Musical: Jessie Mueller stars in the pre-Broadway world premiere of this tuneful tribute to the singer-songwriter born Carol Klein. Tuesdays-Sundays. Continues through Oct. 20, \$50-\$210. Curran Theatre, 445 Geary, S.F., 551-2000, www.shnsf.com.

Bengal Tiger in the Baghdad Zoo: Bill English directs Rajiv Joseph's Pulitzer Prize-nominated play set amid the moral chaos of the recent Iraq

war. Tuesdays-Thursdays, 7 p.m.; Fridays, 8 p.m.; Saturdays, 3 & 8 p.m.; Sundays, 2 p.m. Continues through Nov. 16, \$30-\$100. SF Playhouse, 450 Post St., S.F., 677-9596, www.sfplayhouse.org.

Buried Child: Revival of Sam Shepard's Pulitzer Prize-winning drama about the decline of the American Dream. Tuesdays-Sundays. Continues through Oct. 13. Magic Theatre, Fort Mason, Bldg. D, Marina & Buchanan, S.F., 441-8822, www.magictheatre.org.

The Kepler Story: Special planetarium theater show about 17th century astronomer Johannes Kepler, featuring actor Norbert Weisser and a musical score by cellist Zoë Keating. Starting Oct. 6, Sundays, 6:30 p.m. Continues through Oct. 27, \$12-\$15, thekeplerstory.org. California Academy of Sciences, 55 Music Concourse, S.F.,

379-8000, www.calacademy.org.

Can You Dig It? The '60s - Back Down East

14th: 90-minute autobiographical solo show by Don Reed. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through Oct. 27, \$20-\$50, themarsh.org. The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, www.themarsh.org.

Carrie: The Musical: Hot on the heels of *Dolores Claiborne* – the S.F. Opera's recent Stephen King adaptation – comes this altogether bloodier take on an old King classic. Though originally an infamous flop in its initial 1988 Broadway run, this *Carrie* is a completely rewritten and rebuilt production now making its West Coast debut.

Starting Oct. 4, Wednesdays-Saturdays, 8 p.m. Continues through Nov. 2, \$25-\$36, rayoflighttheatre.com/carrie. Victoria Theatre, 2961 16th St., S.F., 863-7576, www.victoriatheatre.org.

Chasing the King of Hearts: Poland's Studium Teatralne experimental theater ensemble adapts Hannah Krall's Holocaust novel for the stage (performed in Polish with English supertitles). Oct. 2-4, 8 p.m., \$18-\$25. NOHspace, 2840 Mariposa, S.F., 621-0507, www.theatreofyugen.org.

Firefly: Live on Stage!: If your Joss Whedon-lovin' buddies just can't shut up about *Firefly* being cancelled, take 'em to this comedic stage recreation of the sci-fi TV series "Jaynestown" episode. Then they can finally have some Serenity (and you can finally have some peace). Starting Oct. 3, Thursdays-Saturdays, 8 p.m. Continues through Oct. 26, \$20, firefly-live-tdr.eventbrite.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Geezer: Comical solo show written and performed by Geoff Hoyle. Wednesdays, Thursdays, 8 p.m.; Saturdays, 8:30 p.m. Continues through Oct. 26, \$25-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, S.F., 776-1747, www.boxcartheatre.org.

It's a Bird ... It's a Plane ... It's Superman: 42nd Street Moon presents a revival of this "daffy" 1966 musical tribute to the Man of Steel (apparently birthed in an alternate reality version of the '60s where *Hair* never existed). Wednesdays-Sundays. Continues through Oct. 20, \$25-\$75, 42ndstreetmoon.org. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

Macbeth at Fort Point: We Players present their epic staging of the Bard at a location – in and around the cold stone corridors and dank staircases of the old fort – that's not too far removed from a Scottish castle. Thursdays-Sundays, 6 p.m. Continues through Oct. 6, \$45-\$60, [weplayers.org](http://www.weplayers.org). Fort Point, Marine Drive, S.F., 556-1693, www.nps.gov/fopo.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 8 p.m.; Sun., Oct. 6, 3 p.m. Continues through Oct. 6, \$15-\$30, themarsh.org.

People Show 121: The Detective Show: Britain's longest running alternative theater company returns to San Francisco – its first time back here in nearly 25 years – for a mystery tale that's equal parts humorous and murderous. All show tickets include unlimited free wine. Thursdays-Sundays, 8 p.m. Continues through Oct. 5, \$39+, people-showusa.com. Fort Mason, Southside Theater, Marina, S.F., www.fortmason.org.

Pippin: Broadway revival directed by Diane Paulus. Tuesdays-Sundays. Continues through Oct. 19. Golden Gate Theatre, 1 Taylor, S.F., 551-2000, www.shnsf.com.

The Scion: Solo show about "murder, privilege, and sausage" by Brian Copeland. Fridays, 8 p.m.; Saturdays, 5:30 p.m. Continues through Oct. 26, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Sex and the City: Live!: A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., S.F., 371-9705, www.facebook.com/1760MarketStreet.

Shocktoberfest 14: Jack the Ripper – An Evening of Horror, Madness, Spanking, and Song: The Thrillpeddlers visit Victorian London for a murderously entertaining spectacle of black comedy, blue humor, and bloody horrorshow theatrics – oh, and a few ribald spanking scenes as well – in their latest Halloween season show. Thursdays-Saturdays, 8 p.m.; Through Oct. 30, 8 p.m. Continues through Nov. 23, \$25-\$25, thrillpeddlers.com. The Hypnodrome, 575 10th St., S.F., 377-4202, www.thrillpeddlers.com.

To Sleep and Dream: Theatre Rhinoceros presents the premiere of a new drama about coming out written by John Fisher. Wednesdays-Saturdays, 8 p.m.; Sun., Oct. 6, 3 p.m. Continues through Oct. 6, \$15-\$30, therhino.org. Z Below, 470 Florida St., S.F.

Vanya and Sonia and Masha and Spike: If you think dour Russian playwrights can't inspire bellylaughs, think again – Christopher Durang's Tony Award-winning new work turns Anton Chekhov characters and themes into a highbrow farce. Tuesdays-Sundays. Continues through Oct. 25, \$29-\$89. Berkeley Repertory's Roda Stage, 2025 Addison, Berkeley, 510-647-2949, www.berkeleyrep.org.

TUE 10/8

Hunks

THUNDERSTRUCK

Can't get away to Vegas this week for a sexy, skin-ful all-male dance revue? Lucky you — the *Thunder from Down Under*, one of the world's premiere male strip-and-dance shows, is coming to San Francisco (to a comedy club, no less). For two nights only, catch these Aussie studs outside of their natural environment. Cheer on their oiled-up abdominal muscles and shriek like a terrified animal as they pull off their pants and shake their grown-up male butts around as a job. Have an uptight co-worker who needs to let loose? Wouldn't you love to gather around with cocktails and watch an Australian guy dance on a friend's lap? Put on your best bachelorette veil, sash, or tiara and spend the night laughing, chair-dancing, and finally find out for yourself whether Australian strippers shake their hips counterclockwise.

Thunder from Down Under performs at Cobb's Comedy Club, 915 Columbus Ave., S.F., on Tuesday and Wednesday at 8 p.m. Tickets are \$25; the front row, will cost you \$40. 928-4320; cobbscopyclub.com. **Emilie Mutert**

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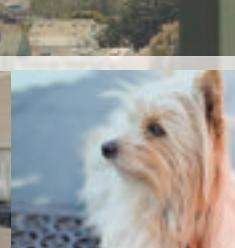
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Untameable

Playwright Lauren Gunderson on writing just about every Bay Area play this year.

By Lily Janiak

Pick up a random Bay Area theater's brochure this year, and there's a surprisingly large chance you'll see the name Lauren Gunderson in it. The Georgia-born, NYU-educated playwright, who has lived in the Bay Area since 2009, has an unheard-of four plays premiering in the Bay Area in one year, two of them in the coming week: *The Taming*, produced by Crowded Fire, is about a conservative, a liberal, and a Miss America contestant getting trapped in a hotel room; and *I and You*, produced by Marin Theatre Company, follows a pair of high school students of different races and cliques forced to do a school project together on Walt Whitman. We found a rare moment when Gunderson wasn't writing or in rehearsal to talk about her process as a playwright and how she sees her work in relation to the theater scene as a whole.

SF Weekly: First, I'm sure all the writers out there want to know — how are you so prolific?

Lauren Gunderson: One play is not going to be enough. It doesn't satisfy me, and it doesn't satisfy my bank account. Unlike a Shepard or a Mamet, who have their thing that they do, I'm like a Pollock.

It seems like much of that productivity is inspired by a voracious interest in history — *I and You*, for instance, clearly required a great deal of study of Walt Whitman.

I never finish a book. I can barely get through it before I'm trying to read and type at the same time. One detail can give you 10 plays. You don't write what you know. You write what you want to know. That's why I started doing tumblr [iandyouplay.tumblr.com, the tamingplay.tumblr.com] for my plays. A play is an efficient thing. I find the world of the play is just as fascinating.

In many of your plays, the dialogue zips by, seemingly with a punch line at the end of every line. What do you pay attention to when crafting your language?

My plays are very quick. You get on a roller coaster and don't stop, partially because I'm scared of being bored. It's all about the rhythm for me. Something as small as one



Tom Toro

word can make you go from [she giggles] to [she guffaws]. "Pants" is a funny word. "Trousers?" Not as funny. Most plays can be solved through rhythm.

Also across your work, your female characters are agents of this comedy at least as often as your male characters are — which is not a common quality among playwrights. What's your feeling on how women are typically represented in theater?

The larger symptom is that you assume the hero, the driver of the energy, is the man. You have all-female plays that do that. I hate female characters who are evil because of a man. As a younger writer I wasn't as conscious of that. Most of my plays have equal if not more women than men.

Both of your plays premiering this week, *The Taming* and *I and You*, feature characters who normally would have no reason to be in the same room together.

That's especially true of *The Taming*. It's about the sense that we shouldn't have friends who disagree with us politically. We want to know why we're not compromising — but we're never in the same room together!

That play makes some pretty radical proposals about what our country should look like — dismantling the Electoral College, imposing term limits for Supreme Court justices. But it also seems to come from a deep love of

America and being an American.

It's exciting to me, the idea of being a patriot. When you think "patriot," you think "conservative white guy from Wyoming." It's like the word "feminist." Some women say, "Oh no, I'm not that," like it's a bad thing. This play is about what would happen if "patriot" meant "someone willing to fight for or dismantle their country to make it better for everyone."

The division in *I and You* is less about politics and more about technology. What's that all about?

In that generation, there are a lot of screens. They separate and diffuse. That play is partly about what would get [the character of Caroline] away from her computer and really connect.

But that play also shows another side of young people — their capacity to give of themselves in a way that older folks become hardened to.

It's such a valentine. It's so small, and then it's huge. So rarely do you get a surprise in theater that totally overwhelms. And it's that hope that reminds me of being young — it's oil in the engine of humanity.

The Taming

Through Oct. 26 at the Thick House, 1695 18th St., S.F. \$10-\$35; 746-9238 or crowdedfire.org.

I and You

Previews begin Oct. 10; continues through Nov. 3 at Marin Theatre Company, 397 Miller Ave., Mill Valley. \$37-\$58; 388-5208 or marintheatre.org.



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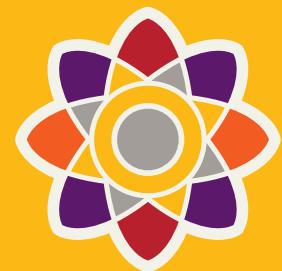
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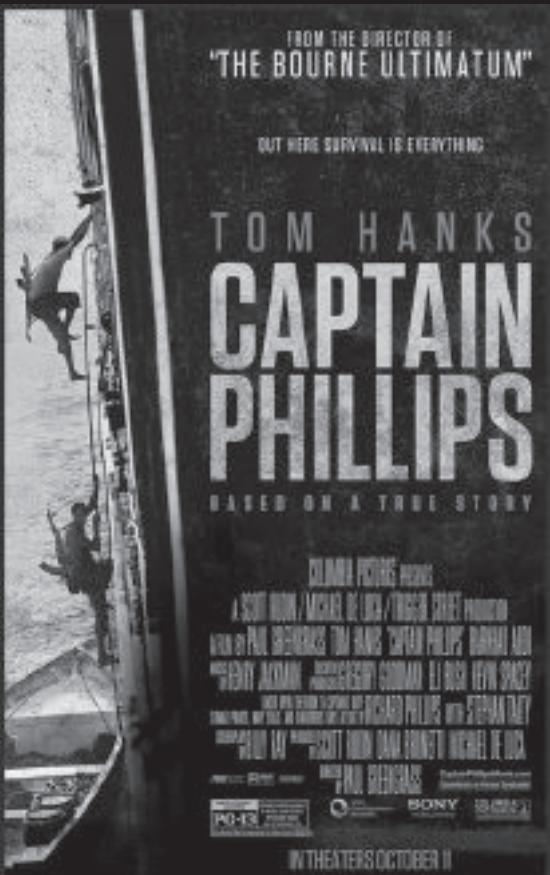
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FILM REVIEWS



Concussion

Rated R. Opens Friday.

What a difference a couple decades makes: Had a movie with a plot like Stacie Passon's directorial debut *Concussion* been made in the 1990s, it would have been the kind of soft-core porn that debuted on Cinemax, or went straight to VHS. After getting conked on the head by her adopted son's errant baseball, married lesbian Abby (Robin Weigert) begins to realize that she's unsatisfied with suburban domesticity, eventually becoming a high-end escort in the city. There are plenty of scenes of sex and affection, and had *Concussion* been made it the 1990s, the inevitably straight male director would have geared those scenes more toward male fantasies of lesbians. (And it probably would have been called something like *Lesbian Night Call Girl*.) Serious movies by and about lesbians were scarce in those days, though perhaps not coincidentally, *Concussion*'s producer Rose Troche directed one of the most important lesbian films, 1994's *Go Fish*. While that was a story of identity and separation, this movie looks at post-assimilation doldrums (though *Go Fish*'s characters might have objected that most of *Concussion*'s lesbians are long-haired femmes, as might some modern butches). It's a midlife crisis story in which Abby being lesbian is not a major plot point, nor does it need to be. Restlessness and desire are universal emotions. **Sherilyn Connolly**

Gravity

Rated PG-13. Opens Friday
at the Metreon.

It cost \$80M, takes place in Earth's orbit, and stars some of the world's biggest celebrities, and yet Alfonso Cuarón's breathtaking *Gravity* feels like an indie film about two people using their wits to survive in impossible circumstances. American astronauts Stone (Sandra Bullock) and Kowalsky (George Clooney) are working on the Hubble Telescope when disaster strikes, cutting off communications with Earth and leaving them to fend for themselves while avoiding clockwork swarms of debris. Cuarón one-ups his famous *Children of Men* tracking shots with an opening act achieved in a single take, and knowing it wasn't really filmed in

space make it no less impressive. This fluid style also makes the 3D *Gravity* (which, to be honest, should have been called *Inertia*) one of the few movies to truly convey that there's no up or down in space, and because Cuarón also respects the fact that there's no sound in a vacuum, Steven Price's beautiful score does a lot of the heavy lifting. Working as both spectacle and a nail-biting puzzle, *Gravity* is a welcome throwback to the kind of astounding science fiction once heard on radio shows like *X Minus One*, with the equally welcome (and once-unthinkable) progress of a female hero. It's also one of the best science fiction movies in years. **S.C.**

We Are What We Are

Rated R. Opens Friday.

Cannibals. That's what we are. Not all of us (at least not literally), but definitely some of the characters in *We Are What We Are*. Don't consider that a spoiler, as there's just about zero chance of your coming into *Stake Land* director Jim Mickle's posh new horror flick completely cold; and besides, it's not the *what* that makes a movie like this worth seeing, especially when it's a remake (of a Mexican film from only three years ago); it's the *how*. Obviously something ain't right with the Parkers of rain-soaked rural Delaware, who find their preparations for a family-only traditional holiday interrupted by a personal loss. The question is: By what course will their situation go from wrong to really wrong? Co-scripting with Nick Damici, Mickle takes us there gradually, lingering in ominous quietude with the brooding Parker patriarch (Bill Sage) and his eerily luminous adolescent daughters (Ambyr Childers, Julia Garner) as they contend with various intrusions upon their grim customs. The casting, which also includes Kelly McGillis and Michael Parks, is Mickle's best asset, even if the girls seem a touch too Hollywood-groomed to be fully persuasive. Also, for all its careful reticence, the film still tends to spell things out too much, and the intended poetic justice of its ending seems tonally amiss, or maybe just insufficiently poetic. Genre fans wanting more gore and less fancy atmospherics will have their gratification delayed but certainly not denied. **Jonathan Kiefer**

Road Movies

The Mill Valley Film Festival travels near and far.

In its 36th year, the cozy **Mill Valley Film Festival** in Marin has a lineup at least diverse enough to include a Costa-Gavras tribute, a *Return of the Jedi* screening for old times' sake, and a multimedia happening by Thomas "She Blinded Me With Science" Dolby. It also makes room for a variety of new works by many Bay Area residents, including several San Franciscans. Below, some notables:

From local writer-producer Laura Goode, **Farah Goes Bang** is a feminist road-trip comedy about an Iranian-American woman in her twenties trying to a) lose her virginity and b) get John Kerry elected president in 2004. (One out of two ain't bad?)

Finding Hillywood, from directors Leah Warshawski and Christopher Towey, with local writer-producer Christina Ruddy, looks at the burgeoning film industry in post-genocide Rwanda, where a touring rural film festival, complete with huge inflatable movie screen, encourages reconciliation through cinema.

In Berry Minott's documentary **The Illness and the Odyssey**, renowned scientists from all over the world descend on a remote island in the South Pacific to understand a mysterious place-specific neurological disorder there, which may be a "Rosetta Stone" for Alzheimer's, Parkinson's, and Lou Gehrig's Disease.

John Brown's Body at San Quentin Prison documents director Joe De Francesco's three-year effort to stage Stephen Vincent Benét's Civil War verse drama with an all-inmate cast.

Sweet Blues: A Film About Mike Bloomfield, from veteran local music-doc-maker Bob Sables, takes a good look at and listen to the Chicago-born guitar hero and '60s blues revivalist.

James Redford and Kirby Walker's **Toxic Hot Seat** tells you everything you (n)ever wanted to know about flame-retardant chemicals and the (sorry for this) heated debate they continue to inspire.

UPAJ Improvise chronicles the East-meets-West dance crossover between Bayview's Pandit Chitresh Das, a world ambassador for the classical dance of northern India, and young tap star Jason Samuels Smith.

The Mill Valley Film Festival runs Oct. 3-13 at multiple venues. Tickets are \$8-\$14. mvff.com. **J.K.**

Visit SFWeekly.com/movies for complete film listings
* We recommend it.

OPENING

The Institute A few years ago, feeling inspired by San Franciscans' particular receptiveness to street art, secret-world scavenger hunts, and New Agey self-actualization techniques, Oakland artist Jeff Hull developed the Jejune Institute, an elaborate and lovingly detailed Alternate Reality Game about a make-believe local cult. Somewhat coyly, Spencer McCall's *The Institute* documents Hull's reportedly thousands-strong phenomenon, by which, as one participant put it, "the Financial District had been magicalized." Actually it went far beyond that, with trippy corporate-office induction videos, radio broadcasts, coded pay-phone instructions, occasional dances with a sasquatch, and creepy underground-tunnel excursions, all ranging from Mission Dolores to Oakland's Chapel of the Chimes. There's a sense that any film, however appropriately attuned to the new meta-mediated documentary tricks (see also *Catfish*, *Exit Through the Gift Shop*), may at best complement such an experience but will never capture it. With the Jejune Institute, it seems, you really had to be there, and even then you might not get it. Still, McCall and Hull do make their case that play itself can be profound. (J.K.)

Parkland Peter Landesman's procedural dramatizes the events between the assassination of John F. Kennedy on Nov. 22, 1963, and his funeral on Nov. 25. The focus is on the staff of Dallas's Parkland Hospital, as well as the local FBI and Secret Service agents, all of whose lives were upended by the unthinkable. The assassination is well-trodden territory, and comparisons to Oliver Stone's *JFK* are inevitable, but *Parkland* is not a counter to Stone's self-described "counter-myth." Landesman's picture neither supports nor rebukes any particular theory, nor do we see Lee Harvey Oswald (Jeremy Strong) or anyone else pulling the trigger. Instead, the movie sticks to the facts as they were known at the time, re-creating history while conveying the assassination's emotional impact on levels both personal and national. There's no obvious protagonist, and the cast is comprised mostly of character actors, including Paul Giamatti, James Badge Dale, Marcia Gay Harden, and Billy Bob Thornton as gruff Secret Service Agent Forrest Sorrels. (S.C.)

When Comedy Went to School The title is perfect, if the idea is to turn a joy into a labor. That can't be the idea. Can it? *When Comedy Went to School*, it's called, and it's an oddly dispiriting documentary history lesson, from directors Mevlut Akkaya and Ron Frank, on the influential postwar stand-up scene in the Catskills, aka the Jewish Alps, aka, the Sour Cream Sierras, aka the Borscht Belt. It is somewhat informative, but very muddled, and more mauldin than funny. The filmmakers have some face time with famous veterans, including Jerry Lewis, Jackie Mason, and Jerry Stiller, plus some lively archive footage, plus some dull re-creations which might as well be stock footage. Worse, it's all very stiffly "hosted" by a quite faded-seeming Robert Klein, who once worked as a Catskills busboy. (J.K.)

OPENING

Don Jon In Joseph Gordon-Levitt's debut as a writer-director, he plays, to the hilt, a working-class Italian-American New Jerseyan, dutiful frequenter of church, the gym, douche nightclubs, his parents' dining room (where Pa Tony Danza wears an apparently influential wifebeater), and countless raunchy porn sites. The worldview is expressed thusly: "Real pussy's all good, but I'm sorry: It's not as good as porn." He's not really sorry. Of course this presents a problem for his newest and most promising club conquest, played by Scarlett Johansson, who's an apostle of cheesy rom-coms and therefore prey to her own culturally encouraged objectification habit. More to the point is that Gordon-Levitt's swaggering young lothario, seen grunting at the laptop one night, then grunting out his assigned Hail Marys during dumbbell reps the next day, just can't manage a human relationship. Handily, some tough tutelage is available from an emotionally open older woman, played by Julianne Moore. Abetted by snappy editing and game supporting performances,

Gordon-Levitt's confidence is appealing, even if the film itself mistakes redundancy for profundity. (J.K.)

Enough Said In a way, writer-director Nicole Holofcener's fifth feature, a small-scale romantic comedy about weary and insecure middle-agers, is a lot like *The Dark Knight*. As that film was a bittersweet reminder of how Heath Ledger had more to give than his too-short life allowed, Holofcener's film is likewise for James Gandolfini. Beyond that, of course, *Enough Said* bears no resemblance whatsoever to a Batman blockbuster. Set exactly within the remarkable possibility of ordinary people existing in L.A., Holofcener's scenario posits Gandolfini as a divorced single-dad TV archivist, the unlikely but possibly ideal love interest for Julia Louis-Dreyfus' divorced single-mom massage therapist. For these two, common ground is easy to find — each is facing an impending empty nest — but they've both lived long enough not to take their developing bond for granted. (In one telling moment of mutual vulnerability, they inspect each other's teeth.) There is also the complicating presence of Holofcener regular Catherine Keener, as a New Age poet. How it all plays out, even without the unexpected layer of wistful Gandolfini remembrance, is sad and funny at the same time. With her own unique manner of acerbic empathy, Holofcener reveals the peculiar human gravity that pulls makeshift families together and sometimes apart. The well-played hesitancy with which her characters decide on and attempt intimacy, as friends or as lovers, shows a deep understanding of how we all cope with our accumulated history. (J.K.)

Inequality for All In Jacob Kornbluth's documentary *Inequality for All*, the famed economist, UC Berkeley professor, and jovial short person Robert Reich (pronounced "Reish," like you're slurring "rice") takes us through a PowerPoint-augmented lecture about the disappearance of the middle class, and just why the One Percent has all the money. It's not actually strictly fair to call *Inequality for All* a lecture, because while the framing device is Reich speaking to his class along with many Errol Morris-style talking heads, it's thoroughly entertaining even while being more than a little depressing. Reich himself is charismatic and upbeat (and really likes Dolly Parton's "9 to 5"), and the points he makes will probably resonate with those who don't automatically write him off as a commie pinko. (S.C.)

Inuk Is dog-sledding and seal-hunting the solution to today's troubled youth? It may well be for title character of Mike Magidson's *Inuk*, an Inuit teenager haunted by the early memory of his bear-hunting father's death. Now living with his alcoholic mother in Greenland's capital, Inuk (Gaba Petersen) is sent north by a kindly social worker to the Uummannaq Children's Home, where he goes on a seal-hunting expedition on the Arctic ice, clashing with grizzled older hunter Ikuma (Ole Jørgen Hammeken). It's a universal coming-of-age story made remarkable by the fact that it's one notch above documentary: *Inuk* was shot on the actual northern ice, with genuine dog-sledding (which looks about as easy as cat-herding), and a cast culled from the real-life Uummannaq Children's Home as well as regional hunters doing their thing. (S.C.)

On the Job Clearly this gritty fatalistic crime drama is not the place to go for a flattering portrait of the Filipino justice system. While adept at giving off genre thrills, director Erik Matti evidently takes little delight in his violent true-events-inspired tale of chaos and corruption in Manila. What's most noteworthy about Matti's highly watchable leads, a weary middle-aged hitman (Joel Torre, with a soulful aura) and his cocky young apprentice (Gerald Anderson, sort of a Pinoy cross between Ben Affleck and Russell Brand), is that they're already inmates at a provincial prison, periodically released to carry out brutal killings in exchange for some shady legal leniency. Meanwhile, across town and across the law, we behold another master-protege duo — a conscientious cop (Joey Marquez) and a pretty-boy up-and-comer (Piolo Pascual), both determined to pull this malfeasance out by its roots. Yeah, good luck with that. Co-scripting with Michiko Yamamoto, Matti works his thriller playbook confidently, but it does still feel like a playbook, complete with an elaborate Godfather-esque hospital showdown. (J.K.)

Rush You either get the appeal of the cars going

around in circles really fast, or you don't, and Ron Howard's *Rush* uses every trick in the book to make Formula 1 racing exciting in this mostly true tale of the 1970s rivalry between two drivers, England's James Hunt (Chris Hemsworth) and Austria's Niki Lauda (Daniel Brühl). Though it's Hemsworth's big greasy face that's being used to sell the film (an accurate re-creation of the real-life Hunt's own mug, admittedly), the secret hero of *Rush* is Brühl's Lauda. Methodical, pragmatic, sympathetic in spite of his outward coldness, you just don't often see characters like him in American films, let alone treated with so much respect. Howard's direction is characteristically heavy-handed at times — a montage of Hunt being famous is set to David Bowie's "Fame," geddit? — and there's plenty of melodrama, but *Rush* manages to avoid one major pitfall: Though there's some brief backstory about how Hunt's and Lauda's relationships with their fathers factored into their decisions to go into auto racing, *Rush* is not about fathers and sons trying to come to terms with each other. That's a welcome change of pace for a testosterone-drenched film in 2013. (S.C.)

FILM SHOWTIMES

Arthouse listings compiled by John Graham. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

Artists' Television Access. OTHER CINEMA: OP-TRONICA: Experimental short films and music. Sat., Oct. 5, 8:30 p.m. \$6. ethercinema.com. 992 Valencia, San Francisco, 824-3890, www.atasite.org.

The Castro Theatre. The Wicker Man: Fully restored director's cut of the psychedelically wired pagan/cult horror film from 1973. Oct. 4-5. *Intolerance*: Newly restored version of this silent 1916 epic from Hollywood pioneer (and notorious racist) D.W. Griffith. Sat., Oct. 5, noon. *Nosferatu* and *Possession*: It takes a lot to out-freak Klaus Kinski — especially when he plays a vampire, as in this excellent remake of *Nosferatu* by Werner Herzog — but Supreme Eurobabe Isabelle Adjani somehow does it in Andrzej Zulawski's *Possession*, a story of demonic love so deranged that it makes co-star Sam Neill's *Omen* role as the Antichrist seem tame in comparison. Sun., Oct. 6. 429 Castro, San Francisco, 621-6120, www.castrotheatre.com.

Clay Theatre. The Evil Dead: Forget that remake B.S. — this here is the classic 1981 original movie in all its gory glory, including a bumbling young Bruce Campbell, molesting trees, dancing corpses, Deadite decapitations, and the most abused hero in horror film history, all shot in grainy, no-budget RaimiVision™. Oct. 4-5, 11:59 p.m. \$9-\$10. 2261 Fillmore St., San Francisco, 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.

Dark Room Theater. BAD MOVIE NIGHT: The Exorcist: Hosts Jim Fourniadis, Mike Spigelman, and John Hell kick off a month of Satanic cinema with the iconic 1973 movie that made Americans look deep into their hearts and ask: "Why would a demon composed of nothing but Black Babylonian Evil be nicknamed 'Captain Howdy'?" Sun., Oct. 6, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

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THE HUFFINGTON POST

FRESH FRENCH

From Robert Reich, former US Secretary of Labor, comes a humorous and enlightening exposé on America's widening income gap.

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ANNUAL SAN FRANCISCO VETERANS FILM FESTIVAL: A SALUTE TO WOMEN: This educational fest highlights issues surrounding American veterans and their families, with a focus this year on women in military service. Sat., Oct. 5, noon. facebook.com/sfvff. 2868 Mission, San Francisco, 821-1155, missionculturalcenter.org.

Opera Plaza Cinemas. Haute Cuisine: The ragoûts-to-riches story of François Mitterrand's private chef, as portrayed by Catherine Frot. Through Oct. 3. *Populaire*: French tribute to 1950s Hollywood romantic comedies. Daily. *Museum Hours*: Indie documentary filmmaker Jem Cohen (*Fugazi's Instrument*, *Elliott Smith's Lucky Three*) directs this dramatic fictional feature centered around Vienna's Kunsthistorisches Art Museum. Daily. *Wadja*: Haifa Al Mansour, Saudi Arabia's first female filmmaker, tells the affecting story of a feisty young girl, a highly coveted bicycle, and a society that wants to limit what women are allowed to dream. Daily. 601 Van Ness Ave., San Francisco, 777-3456, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

Roxie Theater. SEVEN BY RAINER WERNER FASSBINDER: Mini-tribute to the prolific German director — including screenings of *Lola*, *Fox and His Friends*, *The American Soldier*, *Fear of Fear*, *Mother Kuster Goes to Heaven*, *The Bitter Tears of Petra von Kant*, and *The Marriage of Maria Braun*. Oct. 4-10. *Bad Milo*: Gastrointestinal distress is made flesh in the S.F. premiere of this horror-comedy by

director Jacob Vaughn. Oct. 4-5, 11 p.m. *Peaches Does Herself*: Live concert-film-slash-documentary directed by the transgressive electro-pop anti-diva herself, with Peaches — who performs Sunday at the Castro Street Fair — in attendance. Sat., Oct. 5, 11:15 p.m. \$10. 3117 16th St., San Francisco, 863-1087, www.roxie.com.

Vogue Theatre. HONG KONG CINEMA: The San Francisco Film Society spends a long weekend with some of HK's finest exports, including premieres of new movies by Johnnie To, Oxide Pang, and Kiwi Chow. Oct. 4-6. \$10-\$25. sffs.org. *Letters to Jackie*: Documentary about the piles of condoling correspondence sent to Jacqueline Kennedy after JFK's assassination. Oct. 7-10. 3290 Sacramento, San Francisco, 346-2288, www.voguesf.com. **Yerba Buena Center for the Arts. Nostalgia**: New 35mm print of one of the most haunting and melancholic films directed by legendary Russian director Andrei Tarkovsky. Thu., Oct. 3, 7:30 p.m.; Sat., Oct. 5, 7:30 p.m.; Sun., Oct. 6, 2 p.m. \$8-\$10. 701 Mission, San Francisco, 978-2787, www.ybca.org.

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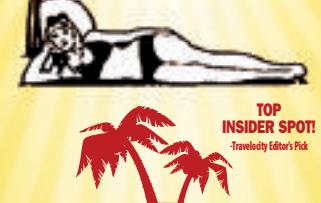
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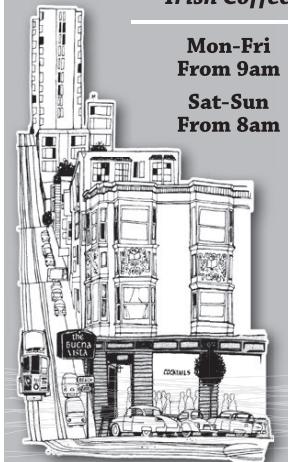
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Gaspare's in the Richmond has classic Italian-American fare and a totally charming atmosphere.

Bruce's Special



Evan DuCharme

By Anna Roth

Plastic grapevines hang in the windows, glowing green and pink underneath the restaurant's old-school neon sign. Inside, the dining room's ceiling is crawling with fake grapevines and straw-bottomed chi-anti bottles hanging from the dusty rafters. On the walls are vivid murals depicting scenes from San Francisco and coastal Italy. Diners sit at tables spread with red-checked tablecloths, or at vinyl booths equipped with mini-jukeboxes, which are stocked with the likes of Chuck Berry, "That's Amore," and Mario Lanza — three songs to a quarter.

Basically, Gaspare's is the embodiment of a red sauce Italian joint in all its gaudy glory. Even better, its location at 20th Avenue and Geary means that it hasn't developed the sense of self-awareness, and the ironic crowd, that a location closer to the center of town might force upon it (though its appearance in Woody Allen's recent *Blue Jasmine*, and the fact that it's open until midnight on Friday and Saturday nights, ups the coolness quotient a bit). Gaspare's reminded me of the pizza places of my youth, the ones I'd go to after soccer games and swim meets, a time before I knew what it meant to be ironic.

Its food, it must be said, is also a portal back to a simpler time,

one before American food culture matured — and Italian food seemed exotic. I wouldn't give the place any awards for innovation — the best dishes on the menu, from the lasagna to the tiramisu, are ones that taste like all the other versions of the dish you've had in the past. There's a lot of cheese, a lot of oregano-heavy red sauce, all of it comforting in its familiarity. It's exactly as good as you'd expect it to be, nothing more and nothing less.

Pizza is what Gaspare's is known for, and every table had at least one pie on a metal wire rack. The

pies have a thin cracker crust and come in sizes up to 17 inches, which presents a problem when you try to pick it up, because the grease from the pizza makes for a flaccid, soggy slice. But it's still pizza, and still satisfies as a delivery system for cheese, meat, and tomato sauce. There are about 30 combinations on the menu, with the option to build your own. Bruce's Special was the most interesting combination I tried, heavy with linguica sausage and salami, sprinkled with mushrooms and a lot of garlic. Less successful, but still more than



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decent, was Gaspare's Special — it was topped with watery tomatoes and dull green peppers, but a sprinkling of feta livened it up a bit.

Skip the appetizers. With all the food coming, you don't need them, and at least the ones I sampled did not give me confidence in the rest. The Caesar salad was a pale imitation of the real thing — it had no hint of piquant anchovy and garlic, just of Parmesan and cream, and was topped with wan croutons. An antipasti platter held no surprises: slices of provolone, ham, and salami next to a salad made with chopped lettuce, black olives, tomatoes, and pepperoncini with a standard-issue Italian dressing.

Entrees were cheesy, caloric, and some of the best parts of the meal. Veal parmesan came with a sheet of mozzarella over it, so white and shiny it looked like a piece of plastic, but once you parted the cheese curtain and had a bite of the fried veal, all was okay. ("Fried" and "cheese" being two of the most pleasurable food categories ever.) You can opt for a side of spaghetti or vegetables; I ordered the latter, feeling like I needed to at least pay lip service to health, and was presented with a side of greens that had gale-force levels of garlic.

Lasagna is billed as a house specialty, and next to the restaurant's atmosphere, it was the high point of the evening. A thick layer of cheese obscured the ingredients within, but overall it achieved the kind of melting goodness that makes lasagna such a great dish. It was hard to tell where the pliable noodles ended and the cheese, meat, and sauce began.

After a few glasses of chianti and a few songs on the jukebox, the food faded into the background. Our group was cradled in the restaurant's rosy glow. Tables around us ranged from couples on dates to families with teenagers, a rare sight in many parts of San Francisco. Everyone seemed to be having a good time. When "Tequila" came on the jukebox, the whole restaurant sang along. On a foggy night in the Richmond or after a music festival in Golden Gate Park, wine from a straw flask, kitschy surroundings, and unbelievable amounts of cheese feel like amore.

E-mail: Anna.Roth@SFWeekly.com

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7 More Places To Eat After Hardly Strictly

It's getting dark and cold, you've been drinking all day (especially if you followed our bartender-written punch recipes in our pull-out feature) and you've had your fill of music and festival food. Here's where to head while you wait for Muni to calm down. **A.R.**

THE RICHMOND

Hard Knox Cafe: This Southern spot is known for its fried chicken and waffles; the menu also includes jambalaya, crawfish étouffée, fried catfish, smothered pork chops, and other stick-to-your-ribs items.

2448 Clement, 752-3770,
hardknoxcafe.com.

Spices!/Spices II: Once the fog rolls in, you'll be craving some of the face-meltingly hot dishes at this Taiwanese mini-chain.

294 Eighth Ave., 752-8884
291 Sixth Ave., 752-8885.
spicesrestaurantonline.com.

Tia Margarita: Pretty much your greasy, refried-beans-topped-with-melted-cheese kind of Mexican food, plus strong margaritas, vinyl booths, and neighborhood-y vibe.

300 19th Ave., 752-9274,
tiamargaritasf.com.

THE SUNSET

King of Noodles: Soup-filled Shanghai dumplings, noodle soups, and other Chinese specialties can be found at this no-frills joint from the owners of Kingdom of Dumpling on Taraval. 1639 Irving, 566-8318.

Pho Phu Quoc: Pho comes in flavors like curry chicken noodle, chicken satay, and standard beef at this Vietnamese spot, also known for its imperial rolls, five-spice chicken, and cheap prices. 1816 Irving, 661-8869, ppqsf.com.

San Tung: Good luck getting a table at this popular Chinese restaurant, but if you're very lucky or very persistent, an order of the dry-fried chicken wings makes it all worth it. 1031 Irving, 242-0828, santungrestaurant.com.

Social Kitchen & Brewery: Head to this gastropub for on-site brewed beers and pub grub like mac-and-cheese, Brussels sprout chips, burgers, and pork belly sliders. 1326 Ninth Ave., 681-0330, socialkitchenandbrewery.com.

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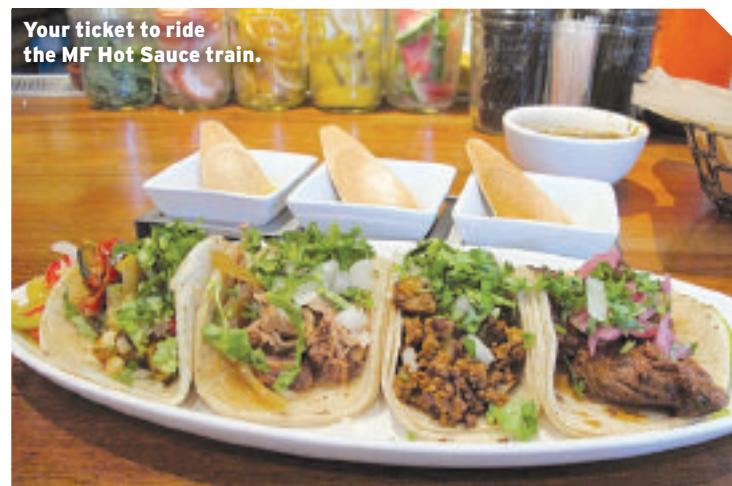
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Photographs by Lou Bustamante

EAT FRESH EATS

Feel the Burn

By Lou Bustamante

Inspiration is a fickle friend: sometimes it's sitting there waiting for you at your desk, and other times you have to travel halfway around the world to find it.

While consulting on a Mexican restaurant in Sydney called Barrio Chino back in 2011, Tacolicious owner Joe Hargrave and chef Telmo Faria found that even the most basic products were simply not available in Australia. At the bar, they wanted to mix up Micheladas, but couldn't get bottles of salsa picante like Tapatio or Cholula, so Hargrave and Faria decided to make their own. They quickly came up with a recipe that came close, finished the consulting job, but didn't develop their recipe any further, until recently.



Using the recipe they developed for Barrio Chino as a foundation, Hargrave and Faria tweaked and swapped out ingredients to create their custom MF Hot Sauce.

The sauce has lots of chili and smoked chipotle flavor, and a high note burn of habanero pepper, but not so much that it kills the taste.

It's deliciously rich and vibrant, and has enough heat in a single drop to make our forehead itch with spice. It's not as vinegary or salty as many other varieties of hot sauce, nor does it have that powdery taste or texture that is common with these types of salsas.

The recipe combines fresh onions, garlic, chilies, dry spices, and dried chilies. Each Tacolicious location makes its own batch in-house, and all of them offer bottles of their custom sauce. For chef Faria, the salsa is perfect for both eggs and pizza, but really at its best in dishes where excess

RECENT OPENERS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfweekly.com.

1760: To this restaurant on the corner of Washington and Polk, Los Angeles transplant Adam Tortosa brings a menu spanning Japanese, Spanish, and Italian. It's a more casual spot to the sister Acquerello, and menu items are meant to share, from lightest to heaviest. 1760 Polk, 359-1212, 1760sf.com.

Cafe Claude Marina: First there was Gitane and the first Cafe Claude downtown, now Franc LeClerc has opened up a second location in the Marina. The bar and restaurant serve traditional French bistro food, wine, beer, and low-alcohol craft cocktails. 2120 Greenwich, 375-9550, cafeclaudie.com.

Champa Garden: The East Bay original has come to S.F. Menu items at the new Ingleside location include fried rice ball salad, angel wings, Lao sausage, and beef larb. Most everything costs under \$10. 613 Faxon, 349-4186.

Fog City: The former Fog City Diner, an Embarcadero

classic since 1985, has reopened after remodeling. The new menu from chef Bruce Hill (Zero Zero, Bix) is centered around the restaurant's wood-fired grill and oven. 1300 Battery, 982-2000

InoVino: Claudio Villani has taken on his own project by opening InoVino, an enoteca in Cole Valley. The former wine director of Peribacco has created a wine list that is organized by alpines and volcanic regions. 108 Carl.

Kain'bigan: The popular Oakland-based Filipino pop-up has a simple menu with basic Filipino fare like pork adobo or chicken afritada, a slowly simmered dish complemented in a tomato stew served over sticky rice. 2101 14th Ave., Oakland; (510) 842-8591.

Salumeria II: The Mission market and deli has opened a second location in the historic Hamm's Brewery building. Salumeria II offers a variety of Italian salumi and cheese, breakfast, lunch, and happy hour specials. The grocer also hosts a pasta program from Flower + Water. 1550 Bryant, salumeriast.com.

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Valencia Gets Macabre

By Pete Kane

The San Francisco Album Project at the Chapel on Valencia Street has garnered national attention for amazing monthly drag performances set to seminal pop music albums, performed from start to finish.

Of course, for everything happening on Valencia that you can't physically ingest, a new restaurant must open, lest the laws of physics be violated. So the Chapel — where you can already eat casually — has expanded, opening the somewhat more formal Vestry. As the entire space was a funeral home from 1914 until the 1970s (and later, an experimental college), there is a macabre atmosphere throughout.

Stepping in just as the sun goes down, one feels a vibe pleasantly unlike the airy joints that have mushroomed around the neighborhood in the past couple years. The Vestry is kind of the anti-Craftsman & Wolves, but you can also have brunch al fresco and breathe all the living air you want, because the patio's now open.

The Vestry's kitchen looks to New Orleans for inspiration, with a grilled Toulouse sausage, duck liver plate, and crispy squash blossoms. An ice cream dessert called the "IT IS IT" nods to an S.F. classic without beggar a cease-and-desist, and there are also brioche donuts. You can envision foodies stipulating in their wills that their wakes are to be held here.

On a drink menu full of allusions to death and Christian iconography, the Crown of Thorns (with gin, of course) stands out. It's the perfect sweet drink for people who profess to hate sweet drinks, and there's a lot going on once the initial sugary note passes over your palate. It's like a lapsed Catholic cocktail, made for tipping in the pews.

And the elevator that used to transport bodies was where the restrooms now are, but the gears are still intact. So ... is the place haunted? "Well," says the hostess, "the printers in the office do act funny sometimes." Good enough!

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EAT BOUNCER

Paying Tribute

By Katy St. Clair

No one was more shocked

than Oakland when Oakland was ranked at No. 5 in *The New York Times*' "45 Places To Go" list last year. It's now Brooklyn by the Bay, with massive hipster cred and gourmet ghettos replacing ghetto ghettos. Still, if you emerge from the 12th Street BART station and head out to Broadway after 9 p.m., prepare to be suddenly surrounded by the cast of Michael Jackson's *Thriller* video.

I always walk gingerly through, hellbent on reaching my destination while passing groups of screaming street kids with their even younger toddlers in tow, all of them out way past bedtime and being subjected to who the fuck knows what. There used to be roving bands of homeless trans youth who would congregate outside of DeLauer's as well, getting in knock-down weave-pullers almost hourly. They have disappeared. I don't know why.

So, having set the scene for you, imagine if you will an upscale bar spanked down in the middle of all this: the Tribune Tavern. Radio has long sat on the same strip of street and is indeed my favorite bar in Oakland, but it's funky and blends in well. The Tribune Tavern, however, is polished, expensive, and at least for now, far too clean (but give it time). It's hard to say if a nice bar can further gentrify an area; can we really say that the Bourbon & Branch has turned around the Tenderloin? "Gentrify," by downtown Oakland standards, would just mean more bodies. Actual people doing things like walking down the street, going into shops, and walking into moving vehicles because they are too busy on their smartphones. As of now, there aren't many, and there certainly aren't many once the sun goes down.

The Tribune Tavern sits, if you hadn't figured it out, in the old Tribune building. The designers have kept all the old school Golden Age of Newspapers touches like brass, wood, and gilded filigree lining the ceilings. A huge bar sits in the middle and booths and tables round out the perimeter. From the outside, the place has a cheery glow, like *Nighthawks* at the diner, O-Town style.

I sat at the bar, which features a ton of locally produced wines and beers, of course, because that's what

everyone does now, and I felt really melancholy. Here's why, gentle reader. This is my second-to-last Bouncer. This was the second-to-last time I would take in my surroundings at a bar and then synthesize them for you in some silly little way. My mind was blank though. There was no overheard conversation, nor did I spark one up with anyone. I have made my living for the last 10 years by invading bars like they were tiny little countries and I was the guidebook writer. I cut my teeth as a journalist in the East Bay, so the Tribune Tavern was an easy pick for me.

But there I sat, with nothing.

Nutball German Eckhart Tolle says that in order to clear your mind, you must imagine that you are a cat waiting outside a mouse hole. Ask yourself, "I wonder what my next thought would be?" and think of that next thought as though you

were that cat waiting for the mouse. It does indeed

create an empty space in your head. As I sat on my stool, waiting for my shepherd's pie, I felt blank. "I wonder what my next story will be?"

And then, as always happens, some strange magical kismet arrives. It has to be the law of Bouncer attraction, because no matter where I go, something interesting always presents itself.

"Are you Michelle?" said the guy, pointing at me. He was dressed up a bit and had a shyish smile on his face. I knew instinctively that he was there to meet someone from a personal ad and he thought I was her. Oh, the fun I could have with this. Like the time I wrote about before, when my date was going so badly with the Republican that I told him I was a post-op transsexual. Or the time I told that one guy I invented Crystal Pepsi. This fellow seemed happy that "Michelle" was to his liking, so I had that going for me. But no. I couldn't go out like that, I couldn't have my second-to-last Bouncer be based on a lie.

"No, sorry," I said. I sat alone again, mind empty except for some fleeting sadness.

I will miss you, gentle reader. I wonder what my next story will be.

Tribune Tavern
401 13th St., Oakland,
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E-mail Katy.StClair@SFWeekly.com
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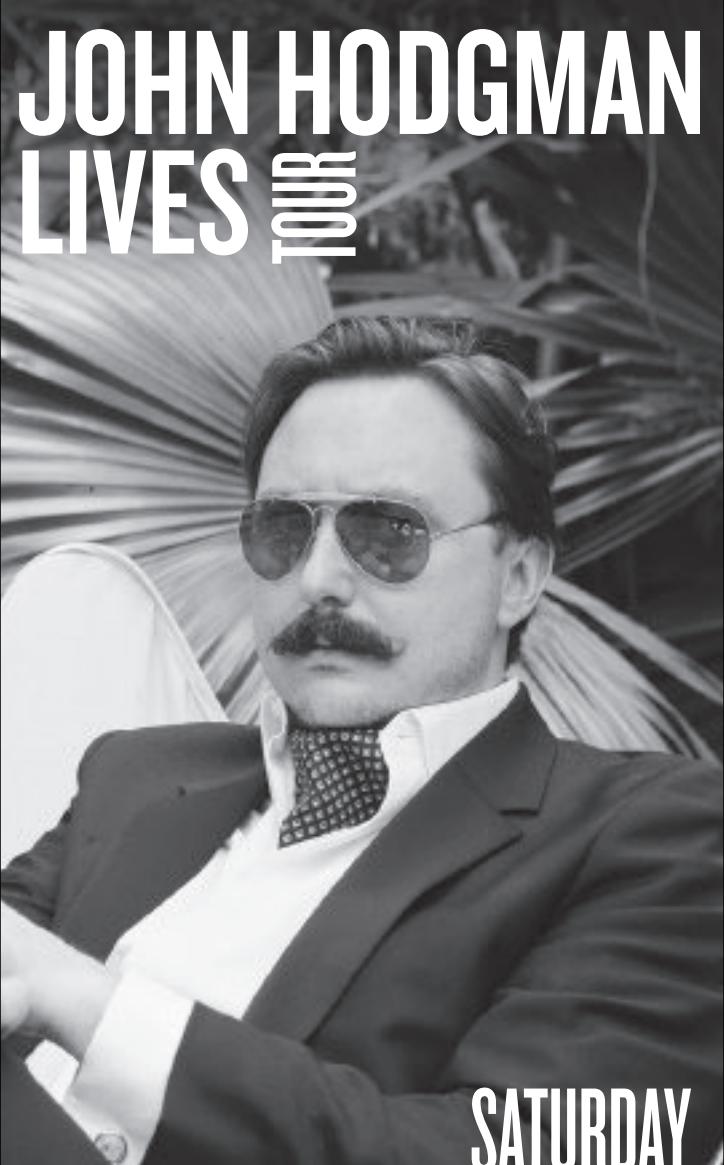
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MUSIC "IT DEVOLVED INTO KIND OF A MESSY, JAMMING SITUATION."

And Now, a Sideshow

Some of the biggest surprises this Hardly Strictly weekend won't be happening in Golden Gate Park.

By Ian S. Port

As Bush-era Secretary of

Defense and aspiring Zen poet Donald Rumsfeld once said, there are known unknowns and unknown unknowns. That is, there are things we know we don't know, and things we don't know we don't know. This bit of mental furniture-arranging is worth keeping in mind this week, when a small cruise ship's worth of famous musicians will descend upon San Francisco for the 13th annual Hardly Strictly Bluegrass festival.

One thing we know we know, based on past years, is that many of these musicians will show up on local stages, billed and unbilled, for one-of-a-kind performances. One such unbilled surprise occurred on the Friday of Hardly Strictly last year, when, after performing at Golden Gate Park, Conor Oberst and friends like Jenny Lewis showed up at Outer Sunset watering hole the Riptide. Reports vary about how the set went, but Oberst himself giggles about it over the phone. "That just kind of popped up," he remembers.

"It devolved into kind of a messy jamming situation, but that's the way it should be." After all, on the weekend of Hardly Strictly, these things happen naturally. "Everyone's in town, so there's all the sideshows, and a lot of times the people who play the festival will end up playing other shows that weekend," Oberst says. He's scheduled an official extracurricular appearance this year — a solo show at the Fillmore on Saturday night — but might he be making any other appearances? "I mean, no plans, but stranger things have happened for sure," he says.

Oberst is just one of many Hardly Strictly musicians who'll be performing outside of Hardly Strictly proper. Many details of the impromptu sets are hard to nail down in advance, but there's plenty that we know we know. For instance, Riptide owner Les James says to expect "surprise guests" from Hardly Strictly sitting in on the bar's regular Hillbilly Hootenanny show, which starts at 7 p.m. Sunday. And over on Clement Street in the Richmond District, the Plough and Stars will host its usual Hardly Strictly afterparty on Friday and Saturday nights, with acts like the Mountain Men and Little Country Giants performing. Those



Conor Oberst and friends like Jenny Lewis performed an unannounced set at the Riptide after the first night of Hardly Strictly last year.

are the smaller sideshows. Here are some of the bigger ones.

Thursday, Oct. 3: Father John Misty at Slim's

The former Fleet Fox is notoriously unpredictable onstage and in interviews, but that's just part of his charm. Dude has so much charisma, in fact, that he can play San Francisco every few months and still draw a sizable crowd. Or maybe it's his beard that's the draw? Or his good looks? None of which is meant to denigrate Mr. John Tillman's first solo album, *Fear Fun*, which is a lot funnier and more humane and downright more enjoyable than, well, anything relating to Fleet Foxes, or a lot of recent beardo-folk.

Friday, Oct. 4: Freakons (Freakwater + The Mekons) at the Chapel

Freakons is such a great band name, it seems like it should be taken. (We can easily imagine someone shouting, "Get your Freakons! Get your Freakons!" as a crowd rushes toward a stage.) But this outfit is a collective rather than a proper band — in fact, it's a collaboration between members of British punk/roots cult heroes the Mekons and American alt-country outfit Freakwater, whose members are longtime fellow travelers and friends. What to expect? Well, lots of whiskey-



and fiddle-soaked sing-alongs, for one thing. And as the musicians themselves have noted, whatever happens with Freakons onstage will be way better than anything a band called Meekwater could do.

Saturday, Oct. 5: Billy Bragg at Great American Music Hall

We're thrilled to see Billy Bragg on the proper Hardly Strictly lineup, but to be perfectly honest, he's the kind of performer best appreciated on the inside of a dark club. Preferably one that's historic, ornate, and high-ceilinged, like Great American Music Hall. Certainly one of the greatest protest singers of our time, Bragg melds the radicalism and ferocity of punk with the compas-

Sunday, Oct. 6: Steve Earle and Justin Townes Earle at the Chapel

A father-and-son gathering like this is truly in the spirit of Hardly Strictly. And given the senior Earle's vaunted status within the Hardly Strictly universe (as well as within American roots music in general), it seems more than likely that this Sunday will see some surprise appearances onstage at newish Mission venue the Chapel. Come for the Earle family beards and the beery tunes, and stay for whatever happens next.



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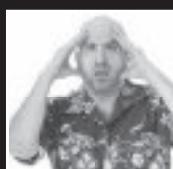
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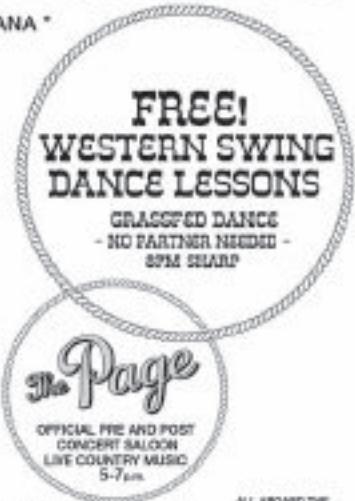


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MUSIC SIZZLE & FIZZLE

Highs and lows
from the last week
in S.F. music.

SIZZLE



■ We ventured out to the official **Folsom Street Fair closing party**, Deviants Adult Arcade, which took over 11th Street on Sunday. Between the leather harnesses, pungent body odor, furries, bears, assless chaps – and excellent sets by DJs Pee Play and Matrixman – it was nice to be reminded that S.F. isn't totally a sterile tech utopia.

■ The **Woodsist Festival** is an annual confab of chilled-out folkies and indie rockers in Big Sur. This year, the tiny, two-day paradise involved a lot of music better suited to soundtracking daydreams than firmly holding one's attention. The Fresh & Onlys played the best and most lively set of the weekend, and maybe of their entire career.

■ Speaking of S.F. not yet being wholly subsumed by moneyed slickness, go watch the "Throwing Rocks" video by local punks **Sweat Lodge**. It involves driving around the city in a beat-up van while drinking cheap beer and playing gritty, tuneful skate-punk. So of course it's great.

FIZZLE

■ The **Red Devil Lounge** on Polk Street is closing at the end of the year, to be replaced by – you guessed it! – another fancy cocktail bar. It wasn't one of the city's most important clubs, but its loss continues the evolution of Polk from a gay haven to a weirdo oasis to a place where (mostly) straight people go to get drunk and meet other (mostly) straight people.

■ British post-punk foursome **SAVAGES** played a riveting show at the Independent, but didn't convince us that their ultra-serious demeanor and scolding manifesto are anything more than a clever sales pitch. If you believe that all pop music is contrived, maybe this is okay. But we're not ready to believe that.

■ The **Station to Station** festival paired visual and performance art with sets from No Age and Savages to attempt an immersive experience in an abandoned Oakland train station. Only problem is, that happens every weekend at illegal shows in West Oakland, and those are smaller, cheaper, and more interesting.

*For full versions of the above stories and
much more about S.F. music, check out
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MUSIC **LOST IN THE NIGHT**

Claude VonStroke



The Two Sides of 7 a.m.

Claude VonStroke explores what it means to be a dad and a DJ.

By Derek Opperman

It's been a big year for Barclay Crenshaw. Better known to the world as Claude VonStroke, he's the head of Dirtybird Records, one of the most successful dance music labels in San Francisco. Under his guidance, the Dirtybird empire has achieved international celebrity off the strength of its party-hearty, bassline-centric house tunes. Over the summer, Crenshaw and the label had the honor of being the season's only American label to hold a residency at a major club on the Spanish party island of Ibiza. Now, he's back in the Bay Area, gearing up for a tour in support of *Urban Animal*, his latest LP.

The album's name references the life he now leads as a traveling DJ and family man, Crenshaw tells *SF Weekly*. "It ties directly into my double life as a dad making pancakes for two kids at 7 a.m., and then, possibly, the next time it's 7 a.m., I am in a dark basement playing weird techno for people going mental." He connects his own experience with that of a casual weekend warrior, "people who have desk jobs or [are] building things or delivering things all day — and then they get that weekend freedom to strip free of social confinements and go crazy on the dancefloor."

With that kind of theme, it's only natural that *Urban Animal* will be received as a party record. There

are bits of Crenshaw's signature all over it, particularly in the playful minimalism of lead single "Can't Wait." But the album also has experimental moments, occasionally stepping away from the four-to-the-floor dance cuts for which Dirtybird is best known. *Urban Animal* sees Crenshaw lacing his sound with complex rhythms pulled from more out-there scenes like bass, trap, and experimental hip-hop. "There are a lot of influences on the record, from Prince to DJ Krust to Art of Noise," Crenshaw says. "I'm loving the newer generation of fans who aren't so wrapped up in the micro-niches and worried that people will not like them if every track doesn't have a kick drum every downbeat."

Talking with Crenshaw, one gets the feeling that his love of the next

generation of EDM ravers is totally genuine. Though his sound is a ways away from the bombast of the mainstream, he feels as though his music and label might represent a next step in the maturing process of the new wave. "Once a kid has immersed themselves in dance music and has dug past those first couple of commercial layers, we are there waiting for them with open arms," he says. And if you happen to be one of those young fans, then you'll have a good opportunity to see Crenshaw this week, when he plays an all-ages show at the Regency Ballroom.

Claude VonStroke, J. Philip
at the Regency Ballroom. 10 p.m. Friday, Oct. 4. \$25-\$30; thergencyballroom.com

OTHER WORTHY PARTIES THIS WEEK

Body & SOUL at Mighty,
10 p.m. Friday, Oct. 4. \$25; mighty119.com

It's good news when legendary New York house and disco DJs François K, Danny Krivit, and Joe Claussell get together. As Body & SOUL, they play as a tag-teaming trio, stretching through underground disco, spiritual house, Afrobeat, and even classics like Stevie Wonder's "As," to create something that we proclaimed "the best party ever" in a review earlier this year.

Haceteria presents Black Jeans
at Slate Bar, 10 p.m. Friday, Oct. 4. \$5; slate-sf.com

There's no better place to catch the hardware-centric new wave of dance music than at Mission standby Haceteria. This month the party shines its spotlight on Black Jeans, an Oakland-based producer whose dark sounds mingle the approachable rhythm of house with the hypnotic delays of dub-techno and the jagged aesthetics of gothy '80s minimal wave.

Play presents Adriatique at The EndUp,
10 p.m. Saturday, Oct. 5. \$15-\$20; theendup.com

The EndUp might have an unseemly reputation, but on at least one night out of the month it's worth braving the ominous exterior. The party is called Play, and it uses the space's unique, always-open license to offer the Bay Area's closest approximation of a European-style clubbing experience, with a tasteful soundtrack of deep house and techno provided by acts like this month's Zurich-based headliners, Adriatique.

Push the Feeling presents Octo Octa at
Underground SF, 10 p.m. Saturday,
Oct. 5. \$5-\$10; undergroundsf.com

The problem with "outsider house" is that many of its so-called practitioners aren't outsiders anymore. One is New York-based producer Octo Octa, who's risen above the term, and into the world's biggest clubs, with *Between Two Selves*, his homage to oceanic dance music disguised as a sophomore LP.

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OCTOBER 4

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OCTOBER 6

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WED	Equipto presents MICHAEL MARSHALL plus DANA SALZMAN BAND RAPPIN 4TAY and SPECIAL GUESTS
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THUR	Afro-Tropi-Electric-Samba-Funk AFROLICIOUS with DJs/Hosts PLEASUREMAKER & SENOR OZ and RESIDENT PERCUSSIONISTS plus GUEST DJ MILES GREEN
10/3 9:30PM \$5 B4 10:30PM \$8 AFTER	
FRI	The Janky Barge & Slayers Club present NVO plus DJ MATT HAZE, PHLECK, PROFESSOR BANG, MANITOUS adv tix: ticketfly.com
10/4 10PM \$8 ADV \$10 DOOR	
SAT	Spinning 60s Soul 45s SATURDAY NIGHT SOUL PARTY with DJs LUCKY, PAUL PAUL, PHENGREN OSWALD (\$5 discount in semi-formal attire)
10/5 10PM \$10	
SUN	DUB MISSION presents the best in dub, roots reggae & dancehall with DJ SEP, J BOOGIE (Dubtronic Science) and special guest LUD DUB (Cosmic Vibe Sound, Bass Response)
10/6 9PM FREE B4 9:30PM \$6 AFTER	
MON	Elbo Room presents SPITTIN COBRAS (Seattle) FLEXX BRONCO PARTY FORCE
10/7 9PM \$7	
TUE	Elbo Room presents BOMBSHELL BETTY & HER BURLESQUETEERS
10/8 9PM \$10	
WED	Commune presents RELIGIOUS GIRLS GRILL CLOTH, URTHDANCE and POPGANG DJS
10/9 9PM FREE	
THUR	Afro-Tropi-Electric-Samba-Funk AFROLICIOUS with DJs/Hosts PLEASUREMAKER & SENOR OZ and RESIDENT PERCUSSIONISTS
10/10 9:30PM \$5 B4 10:30PM \$8 AFTER	
FRI	Nuclear War Now! presents SABAT (from Japan) West Coast exclusive show, plus ANTEBELLUM (San Diego) INVOCATION WAR (San Diego) and CARDINAL WYRM
10/11 9PM \$12 ADV \$15 DOOR	
SAT	Bersa Discos presents TORMENTA TROPICAL JUBILEE (Mixpak) resident DJs ORO 11 & DEEJAY THEORY
10/12 10PM \$5 B4 11PM \$10 AFTER	
SUN	DUB MISSION presents DIGITALDUBS (Brazil's #1 Reggae Sound System) and VIBRATION LAB (U.K.) plus DJ SEP
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MUSIC CLUB LISTINGS

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, S.F., CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs - searchable by keyword, date, and genre - are available online.

CLUBS

WEDNESDAY 10/2

ROCK

Amoeba Music: 1855 Haight, San Francisco. Jagwar Ma, 6 p.m., free.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. Bronze Radio Return, Graham Colton, 9 p.m., \$10-\$12.
El Rio: 3158 Mission, San Francisco. Nudes, Meth Sores, Trenches, 9 p.m., \$6.
Hemlock Tavern: 1131 Polk, San Francisco. Melted Toys, Sam Flax, Free Time, 8:30 p.m., \$7.
Milk Bar: 1840 Haight, San Francisco. Tournament of Hearts, We Will Be Lions, Sea Knight, 8 p.m., \$5.
Rickshaw Stop: 155 Fell, San Francisco. Happy Fangs, Li Xi, Mornings, 8 p.m., \$10.

DANCE

The Cafe: 2369 Market, San Francisco. "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.
Cat Club: 1190 Folsom, San Francisco. "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
F8: 1192 Folsom St., San Francisco. "Housepitality: 3-Year Anniversary," w/ Kink, Michael Tello, Bai-ee, more, 9 p.m., \$5-\$10.
Lookout: 3600 16th St., San Francisco. "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.
Q Bar: 456 Castro, San Francisco. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

HIP-HOP

Elbo Room: 647 Valencia, San Francisco. Michael Marshall, Dana Salzman Band, Rappin' 4-Tay, 9 p.m., \$8.
Skylark Bar: 3089 16th St., San Francisco. "Mix-tape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

Bottom of the Hill: 1233 17th St., San Francisco. Indiana Hale, Mark Joseph & The Missing Pieces, Odd Bird, 8:30 p.m., \$10.
The Chapel: 777 Valencia St., San Francisco. Laura Veirs, Karl Blau, 9 p.m., \$15.
Hotel Utah: 500 Fourth St., San Francisco. Leif Vollebekk, Kristian Rodriguez, David Handler, 8 p.m., \$10-\$12.
Plough & Stars: 116 Clement, San Francisco. Jeanie & Chuck's Bluegrass Country Jam, First Wednesday of every month, 9 p.m., free.

JAZZ

Amnesia: 853 Valencia, San Francisco. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.
Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Jazz Bistro At Les Joulines: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.
Le Colonial: 20 Cosmo, San Francisco. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.
Union Square Park: 333 Post, San Francisco. Latin Jazz Youth Ensemble of San Francisco, 6 p.m., free.
Zingari: 501 Post, San Francisco. Anne O'Brien, 7:30 p.m., free.

7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. Timba Dance Party, w/ DJ WaltDiz, 10 p.m., \$5.
Pachamama Restaurant: 1630 Powell, San Francisco. "Cafe LatinoAmericano," 8 p.m., \$5.
Yoshi's San Francisco: 1330 Fillmore, San Francisco. Vinicius Cantuária Quartet, 8 p.m., \$22-\$25.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Lance Canales & The Flood, 7 & 9 p.m., \$15.

THURSDAY 10/3

CONCERTS

WEDNESDAY 10/2

Gary Clark Jr.: W/ Max Frost, 8 p.m., \$29.50. Fox Theater - Oakland, 1807 Telegraph, Oakland.
Man Man: W/ Xenia Rubinos, 8 p.m., \$20. Great American Music Hall, 859 O'Farrell, San Francisco.
Maroon 5: W/ Kelly Clarkson, Rozzi Crane, 7 p.m., \$39.50-\$99.50 advance. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View.
S.F. Opera: Mefistofele: 7:30 p.m., \$23-\$357. War Memorial Opera House, 301 Van Ness, San Francisco.
Yellowcard: W/ Geoff Rickly, 8 p.m., \$38. The Fillmore, 1805 Geary, San Francisco.

THURSDAY 10/3

S.F. Symphony: Pablo Heras-Casado conducts Lully, Stravinsky, and Thomas Adès, 2 p.m., \$15-\$156. Davies Symphony Hall, 201 Van Ness, San Francisco.

FRIDAY 10/4

ATB: 9 p.m., \$37.50-\$49.50. Warfield Theatre, 982 Market, San Francisco.
Hardly Strictly Bluegrass 2013 - Day 1: W/ Bonnie Raitt, Calexico, Peter Rowan Bluegrass Band featuring Yungchen Lhamo, Conor Oberst, Jake Bellows, The Cave Singers, The Felice Brothers, The Evens, First Aid Kit, Seldom Scene, Father John Misty, Jesse DeNatale, Low, Freakwater, Manchester Orchestra, Poor Man's Whiskey, Jesse Dee, CM Hammer, 10:30 a.m., free. Golden Gate Park, 38th Ave., San Francisco.
Nick Lowe: W/ Sturgill Simpson, 9 p.m., \$30. Great American Music Hall, 859 O'Farrell, San Francisco.

Matt Nathanson: W/ Joshua Radin, 8 p.m., \$29.50. Fox Theater - Oakland, 1807 Telegraph, Oakland.
Philharmonia Baroque Orchestra: Pergolesi in Naples: 8 p.m., \$30-\$105. SFJAZZ Center, 205 Franklin St., San Francisco.

Patricia Racette: 8 p.m., \$55-\$65. Jewish Community Center of San Francisco, 3200 California, San Francisco.

S.F. Symphony: Pablo Heras-Casado conducts Lully, Stravinsky, and Thomas Adès, 8 p.m., \$15-\$156. Davies Symphony Hall, 201 Van Ness, San Francisco.

Claude VonStroke: W/ J.Philip, 9 p.m., \$25-\$30. The Regency Ballroom, 1290 Sutter, San Francisco.

SATURDAY 10/5

Billy Bragg: 9 p.m., \$35. Great American Music Hall, 859 O'Farrell, San Francisco.
Hardly Strictly Bluegrass 2013 - Day 2: W/ Buddy Miller & Jim Lauderdale, Robert Earl Keen, Loudon Wainwright III, G. Love & Special Sauce, Los Lobos Disconnected, Natalie Maines, Dave Alvin with Greg Leisz, 7 p.m., \$20-\$22. The Regency Ballroom, 1290 Sutter, San Francisco.

Hardly Strictly Bluegrass 2013 - Day 3: W/ Trampled by Turtles, Emmylou Harris & Rodney Crowell, The String Cheese Incident, Buddy Miller, Vince Gill, Shovels & Rope, The Wood Brothers, Della Mae, The Devil Makes Three, The Warren Hood Band, Dry Branch Fire Squad, Steve Martin & Steep Canyon Rangers featuring Edie Brickell, Robert Ellis, Billy Bragg, Tim O'Brien & Darrell Scott, Gogol Bordello, The Brothers Comatose, Tift Merritt, Laurie Lewis & The Right Hands, Kevin Welch, Kieran Kane & Fats Kaplin, Ralph Stanley & The Clinch Mountain Boys, Justin Townes Earle, >>

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. 0 Presidente, The She's, Metacomet, 9 p.m., \$10.
Cafe Du Nord: 2170 Market, San Francisco. Should We Run, Tidelands, Foli, Nacosta, 8 p.m., \$10-\$12.
DNA Lounge: 375 11th St., San Francisco. Psycon Nine, Dawn of Ashes, Modern Weapons, The Vile Augury, Limbus, DJ Decay, 8 p.m., \$11-\$16.
S.F. Eagle: 398 12th St., San Francisco. Thursday Nite Live: The Aerosols, Sweeney & Wet Dreams Dry Magic, Dead Meat, 9 p.m., \$7.
El Rio: 3158 Mission, San Francisco. Giggle Party, Mammoth Life, Talking Mountain, 8 p.m., free.
Make-Out Room: 3225 22nd St., San Francisco. Swiftumz, High Anxiety, Nasty Christmas, 7 p.m., \$5.

Mark Lanegan, The Flatlanders (featuring Joe Ely, Jimmie Dale Gilmore, and Butch Hancock), Boz Scaggs, Joy Kills Sorrow, Jon Langford & Skull Orchard, Freakons, Spirit Family Reunion, The Jerry Douglas Band, Martha Wainwright, Elvin Bishop, Bettye LaVette, Sallie Ford & The Sound Outside, Supermule, Nick Lowe, The Waterboys, Patty Griffin, The Handsome Family, LP, Steve Earle & The Dukes, Tim O'Brien with Bryan Sutton & Mike Bub, The Go to Hell Man Clan, Paul Kelly, Alison Brown, Kat Edmonson, The Forest Rangers with Kately Sagal, Sonny & The Sunsets, Sturgill Simpson, 11 a.m., free. Golden Gate Park, 38th Ave., San Francisco.
Laidback Luke: W/ D.O.D., 9 p.m., \$30-\$55. Warfield Theatre, 982 Market, San Francisco.
Daler Mehndi: 8 p.m., \$19-\$15.40. Oracle Arena, 7000 Coliseum, Oakland.
Conor Oberst: W/ The Felice Brothers, 9 p.m., \$25-\$35 advance. The Fillmore, 1805 Geary, San Francisco.

Pet Shop Boys: W/ Jacques Lu Cont, 8 p.m., sold out. Fox Theater - Oakland, 1807 Telegraph, Oakland.

Lea Salonga: Philippine Development Foundation benefit concert, 8 p.m., \$55-\$500 advance. Nourse Theatre, 275 Hayes St., San Francisco.

S.F. Symphony: Pablo Heras-Casado conducts Lully, Stravinsky, and Thomas Adès, 8 p.m., \$15-\$156. Davies Symphony Hall, 201 Van Ness, San Francisco.

Travis: W/ Rathborne, 9 p.m., \$35-\$38. The Regency Ballroom, 1290 Sutter, San Francisco.

Xuefei Yang: 7:30 p.m., \$30-\$45. SFJAZZ Center, 205 Franklin St., San Francisco.

SUNDAY 10/6

40th Anniversary Castro Street Fair: Featuring music by Peaches, Dirty Ghosts, The "B" Sessions, Jimmy Hits with Bubbles, Pete Avila, Page Hodel, David Harness, Jim Hopkins, Billy Lace, and many more, 11 a.m.-6 p.m., donation. Castro Street, Castro, San Francisco.

A Day on the Water: W/ Zulu Spear, Rock Candy, Caesar Myles & The Dreaded Truth, Rob Sesma Band, Damn Near Dead, Just Chill, Groovin' High, 11 a.m., free. Cesar Chavez Park, 11 Spinnaker, Berkeley.
Filter: W/ Red, Otherwise, We As Humans, 8 p.m., \$20-\$22. The Regency Ballroom, 1290 Sutter, San Francisco.

Hardly Strictly Bluegrass 2013 - Day 3: W/ Trampled by Turtles, Emmylou Harris & Rodney Crowell, The String Cheese Incident, Buddy Miller, Vince Gill, Shovels & Rope, The Wood Brothers, Della Mae, The Devil Makes Three, The Warren Hood Band, Dry Branch Fire Squad, Steve Martin & Steep Canyon Rangers featuring Edie Brickell, Robert Ellis, Billy Bragg, Tim O'Brien & Darrell Scott, Gogol Bordello, The Brothers Comatose, Tift Merritt, Laurie Lewis & The Right Hands, Kevin Welch, Kieran Kane & Fats Kaplin, Ralph Stanley & The Clinch Mountain Boys, Justin Townes Earle, >>

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Please send a letter with your name, contact information, representative samples of your work, and your ideas about how you would redesign a newrack for one of our three papers.

Send your application to rockthebox@sfmediaco.com

SF Examiner

BAY • GUARDIAN

SF
WEEKLY

CONCERTS >>

Tumbleweed Wanderers, Allah-Las, Chris Isaak, Mike Farris & The Roseland Rhythm Revue, Evolvo Doofeht, The Deep Dark Woods, Pieta Brown, Richard Thompson, Nicki Bluhm & The Gramblers, Kate McGarrigle Tribute with Martha & Sloan Wainwright, Moonalice, Ryan Bingham, "Ranger Doug" Green, The Time Jumpers featuring Brad Albin, Larry Franklin, Paul Franklin, Andy Reiss, Dawn Sears, Kenny Sears, Joe Spivey, Jeff Taylor & Billy Thomas, 11 a.m., free. Golden Gate Park, 38th Ave., San Francisco.

Dave Holland's Prism: 7 p.m., \$25-\$65. SFJAZZ Center, 205 Franklin St., San Francisco.

Opening Ceremony of the 50th Annual Jimmy & Rosalynn Carter Work Project:

Habitat for Humanity benefit with President & Mrs. Carter, En Vogue, Miko Marks, Taja (Hieroglyphics), Iron Triangle Urban Ballet, Renel Brooks-Moon, Mark Curry, more, 7:30 p.m., \$35-\$150 advance. Paramount Theatre, 2025 Broadway, Oakland.

Raisin' the Roof for Richie: Seventh Annual Richard de Lone Special Housing Project Benefit: W/ Nick Lowe, Boz Scaggs, Buddy Miller, Loudon Wainwright III, Bill Kirchen, Jim Lauderdale, Caroline de Lone, The RDSHP Rockers, more, 8 p.m., \$50-\$450. Bimbo's 365 Club, 1025 Columbus, San Francisco.

András Schiff: 7 p.m., \$35-\$96. Davies Symphony Hall, 201 Van Ness, San Francisco.

S.F. Symphony: Pablo Heras-Casado conducts Lully, Stravinsky, and Thomas Adès, 2 p.m., \$15-\$156. Davies Symphony Hall, 201 Van

Ness, San Francisco.

The Waterboys: W/ Freddie Stevenson, 8 p.m., \$26. Great American Music Hall, 859 O'Farrell, San Francisco.

MONDAY, OCT. 7

Daughter: W/ Bear's Den, 8 p.m., \$22-\$32 advance. The Fillmore, 1805 Geary, San Francisco.

Josh Groban: 7:30 p.m., \$59.50-\$12.50. SAP Center, 525 W. Santa Clara St., San Jose.

Pet Shop Boys: W/ Jacques lu Cont, 8 p.m., \$49.50-\$65. Fox Theater - Oakland, 1807 Telegraph, Oakland.

Transcendent Pathways Inaugural Concert: W/ Magik*Magik Orchestra, Nonensemble 6, more, 8 p.m., free. San Francisco Conservatory

of Music, 50 Oak, San Francisco.

TUESDAY 10/8

Fiona Apple & Blake Mills: 8 p.m., \$45-\$55. UC Berkeley, Zellerbach Hall, 2430 Bancroft, Berkeley.

Little Green Cars: W/ Kris Orlowski, 8 p.m., \$12. Great American Music Hall, 859 O'Farrell, San Francisco.

S.F. Opera: Falstaff: 8 p.m., \$23-\$357. War Memorial Opera House, 301 Van Ness, San Francisco.

Stereophonics: W/ The Wind & The Wave, 8 p.m., \$30 advance. The Fillmore, 1805 Geary, San Francisco.

Zedd: W/ Oliver, Alex Metric, 8 p.m., sold out. Fox Theater - Oakland, 1807 Telegraph, Oakland.

Ryury, more, 10 p.m., \$25 advance.

Abbey Tavern: 4100 Geary, San Francisco. DJ Schrobi-Girl, 10 p.m., free.

Audio Discotech: 316 11th St., San Francisco. "Phonic," w/ Third Party, John Beaver, 9:30 p.m.

Aunt Charlie's Lounge: 133 Turk, San Francisco. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.

Boon Boom Room: 1601 Fillmore, San Francisco. J-Boogie's Dubtronic Science, 9:30 p.m., \$7-\$10.

The Cafe: 2369 Market, San Francisco. "iPan Dulce!" 9 p.m., \$5.

Cat Club: 190 Folsom, San Francisco. "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).

The Cellar: 685 Sutter, San Francisco. "XO," w/ DJs Astro & Rose, 10 p.m., \$5.

Elbo Room: 647 Valencia, San Francisco. "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$8.

The Independent: 628 Divisadero, San Francisco. Ghostly International Tour: Shigeto, Beacon, Nitremoves, 9 p.m., \$13-\$15.

Rickshaw Stop: 155 Fell, San Francisco. "Pop-scene," w/ Jagwar Ma, 9:30 p.m., sold out.

SFSU Campus/Cesar Chavez Student Center:

1650 Holloway, San Francisco. Jacco Gardner, Black Cobra Vipers, Free Time, Talk of Shamans, DJ Al Lover, 6 p.m., free.

Sim's: 333 11th St., San Francisco. Father John Misty, Kate Berlant, 9 p.m., \$25.

DANCE

Milk Bar: 1840 Haight, San Francisco. The Bar Chords, Bedrock Radio, The Dandy Lions, 8 p.m., \$7.

Rickshaw Stop: 155 Fell, San Francisco. "Pop-scene," w/ Jagwar Ma, 9:30 p.m., sold out.

SFSU Campus/Cesar Chavez Student Center:

1650 Holloway, San Francisco. Jacco Gardner, Black Cobra Vipers, Free Time, Talk of Shamans, DJ Al Lover, 6 p.m., free.

Sim's: 333 11th St., San Francisco. Father John Misty, Kate Berlant, 9 p.m., \$25.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Woman in Dub, Aima the Dreamer, Earth Amplified, Kush Arora, DJ Leydis, 9

WED 10.02 BEER PONG AND HAPPY HOUR SPECIALS

THUR 10.03 DANCE KARAOKE W/ DJ PURPLE

FRI 10.04 HACETERIA (ELECTRONICA) W/BLACK JEANS INHALT AND SKY

SAT 10.05 TOUCHY FEELY (TRAP, HIP HOP, BUTT SLAPS) W/ GELSON, CARLITO-TRON, ZMO AND AZURE

TUE 10.08 \$2 TACO TUESDAYS!

HAPPY HOURS
TUESDAY THRU SATURDAY
6-10PM

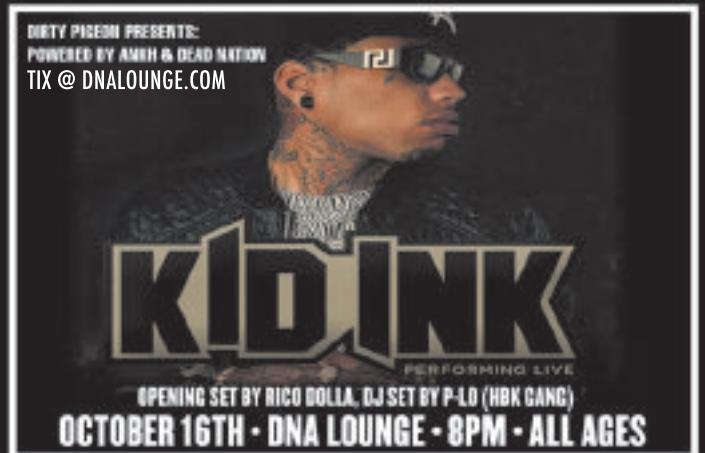
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Adorable Scotsmen

TRAVIS

With Rathborne. 9 p.m. Saturday, Oct. 5, at the Regency Ballroom, \$35-\$38; thergencyballroom.com

Travis has a knack for writing emotionally engaging, laid-back rock songs with killer choruses that often contain a wink of humor. Best remembered for big hits early in its career, like "Why Does It Always Rain on Me?" and "Writing to Reach You," the Scottish quartet has remained relatively underground on this side of the Atlantic, despite a still-enormous following in Europe. Having taken a five-year break, the band returns to San Francisco this weekend in support of its characteristically heart-warming new album, *Where You Stand*, led by gorgeous new single "Moving." Travis' inherent relatability and charming songwriting pretty much guarantee that this show will make for an awesome Saturday date night. Take your sweetie and do some smooching. **Rae Alexandra**



p.m., \$7-\$9.
Skylark Bar: 3089 16th St., San Francisco. "Peaches," w/lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Misisipi Mike & The Midnight Gamblers, First Thursday of every month, 9 p.m.
Atlas Cafe: 3049 20th St., San Francisco. Jinx Jones & Jessica Rose, 8 p.m., free.
Hemlock Tavern: 1131 Polk, San Francisco. Blind Willies, Wesley Hartley & The Traveling Trees, 8:30 p.m., \$7.
Hotel Utah: 500 Fourth St., San Francisco. Jonah Smith, Jeff Campbell, 9 p.m., \$10.
Lost Weekend Video: 1034 Valencia St., San Francisco. Calvin Johnson, 10 p.m.
Plough & Stars: 116 Clement, San Francisco. The



WED. OCTOBER 2
COUCHSURFING MEET-UP
1ST WEDNESDAYS:
W/ANTHONY MANSFIELD,
SNEAK-E PETE, JOHNNIE WALKER

FRI. OCTOBER 4
MONARCH PRESENTS
JUSTIN JAY
(DIRTYBIRD/CULPRIT)
ARDALAN (DIRTYBIRD)
HI-TEM, PETER C

SAT. OCTOBER 5
SOUND DEPARTMENT 008
FABIO GIANNELI
(GET PHYSICAL, DISTRICT RAW,
MASON D'ETRE)
HALO (H-FOUNDATION)
MARTIN AQUINO, DAN SUDA

SUN. OCTOBER 6
SUNSET AFTER-PARTY
SURPRISE GUEST DJS TBA
+ GALEN, SOLAR, J-BIRD

MON. OCTOBER 7
MANIC MONDAYS
MOVES TO MONARCH
MEI LWUN, TRUTHLIVE,
MILES MEDINA, TONYTONE,
YOLOLINE, J ESPINOSA,
ANDRE CAMAISA, ROCK-IT SCIENTIST

TUE. OCTOBER 8
SOUNDPIECES PRESENTS
BOGL
DIALS, RYURY

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SATURDAY - SUNDAY 8:00PM - 2:00AM
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Shannon Céilí Band, First Thursday of every month, 9 p.m., free.

JAZZ

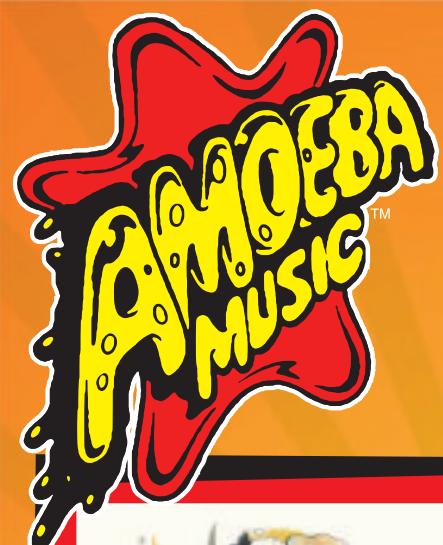
Bottle Cap: 1707 Powell, San Francisco. The North Beach Sound with Ned Boynton, Jordan Samuels, and Tom Vickers, 7 p.m., free.
Cigar Bar & Grill: 850 Montgomery, San Francisco. Jimmy Grant Quartet, First Thursday of every month, 8 p.m., free.
Le Colonial: 20 Cosmo, San Francisco. Steve Lucky & The Rhumba Bums, 7:30 p.m.
Top of the Mark: One Nob Hill, 999 California, San Francisco. Stompy Jones, 7:30 p.m., \$10.
Yoshi's San Francisco: 1330 Fillmore, San Francisco. Earl Klugh, 8 & 10 p.m., \$25-\$34.
Zingari: 501 Post, San Francisco. Barbara Ochoa, 7:30 p.m., free.



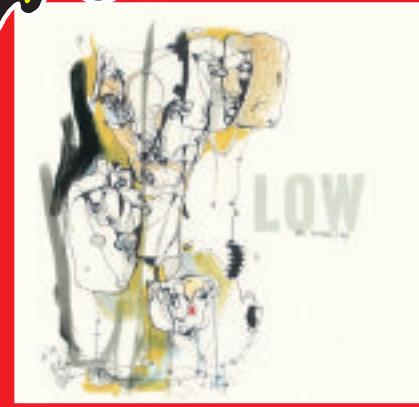
10.19 1-800-DINOSAUR (JAMES BLACK BISCH)
10.20 SPECTRUM
10.24 RAHEEM DEVAUGHN
10.25 VITALIC
10.26 REMEDY HALLOWEEN
10.31 THE MAGICIAN - TENSNAKE
11.01 ONE MORE TIME (DAR PUNK TRIBUTE)
11.02 JANIE JONES
11.04 K. MICHELLE
11.08 ROGER SANCHEZ
11.09 BUDDS BAND
11.14 ASAP FERG
11.16 SPAWNBREEZIE
11.23 BARRINGTON LEVY
11.29 NIGHTMARES ON WAX

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SUB POP



**11⁹⁸
CD**

LOW
The Invisible Way

Recorded by Wilco's Jeff Tweedy & engineered by Grammy-winner Tom Schick, Low's 10th album lives up to & surpasses their usual M.O.: slow, quiet, sometimes melancholy, & often very pretty music.



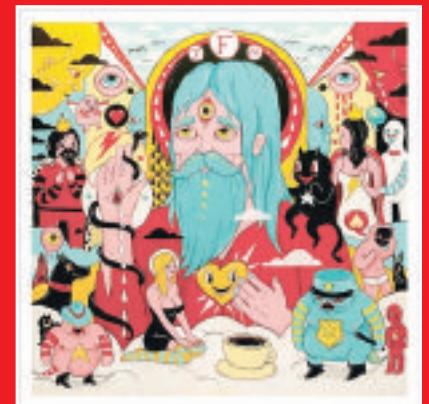
ANTI

**14⁹⁸
CD**

BETTYE LAVETTE
Thankful N' Thoughtful

On *Thankful n' Thoughtful*, the soul icon interprets songs by songs by the Black Keys, Tom Waits, Neil Young, Bob Dylan, The Pogues, and others.

SALE ENDS
10/22/13

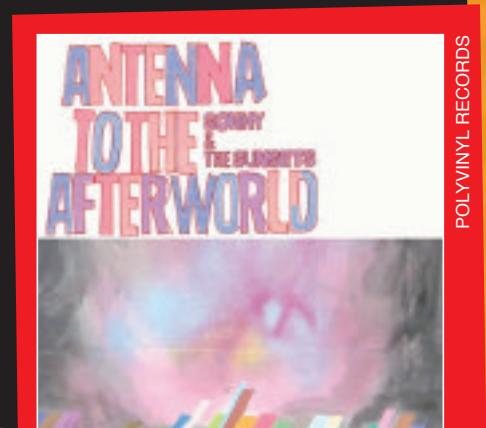


SUB POP

**11⁹⁸
CD**

FATHER JOHN MISTY
Fear Fun

Father John Misty is the *nom-de-plume* of Josh Tillman (formerly of Fleet Foxes), whose music recalls such disparate elements as Waylon Jennings, Harry Nilsson, & Arthur Russell.



POLYVINYL RECORDS

**12⁹⁸
CD**

SONNY & THE SUNSETS
Antenna To The Afterworld

Sonny & The Sunsets' *Antenna to the Afterworld* is a fast-moving record of new wave synths and post-punk beats, inspired by a murder of a close friend of the band.



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(First Wednesday of Every Month)
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\$4 Cuba Libres, \$4 Coronas all night!
When Reggae and Hip-hop meet salsa and cumbia, only the most positive, original, latin party music can be found here.

THURSDAY OCTOBER 3, 2013 \$7 (ADV)
** J-BOOGIE'S DUBTRONIC SCIENCE **
FRIDAY OCTOBER 4 & SATURDAY OCTOBER 5, 2013 \$20
(Going 'Late-Night' 9:30pm 'til 3:00am)
** BAD JELLYFISH **
Feat: * ERIC MCFADDEN * (p-funk allstars)
* DJ LOGIC *
* SERGIO RIOS * (Orgone)
* JAY LANE * (Primus)
* VICTOR LITTLE * (Booker T)
Plus Special Guests:
* THE HIGH BEAMZ:
What can we say about a line-up that puts your p-funk into your primus? Star powered rockin' soul-funk disco shit!

SUNDAY OCTOBER 6, 2013 FREE!
(Going from 9pm 'til 2am)
** RETURN OF THE CYPHER ** (ROTC)
SF HIP-HOP TALENT SHOWCASE & FREE SUNDAY NIGHT DANCE PARTY
Feat: * DJ KEVY KEV *
Plus: * DAVU & BOTTOM HAMMER *

TUESDAY OCTOBER 8, 2013 \$5 (ADV)
** THE INDEPENDENTS **
Plus: ** HUNTINGANNY **
WEDNESDAY OCTOBER 9, 2013 \$10
** INDUBIOUS **
Plus: ** NATIVE ELEMENTS **
Special Wednesday Roots Reggae Throwdown!

THURSDAY OCTOBER 10, 2013 \$10 (ADV)
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INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. "Pa'Lante!", w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.
Pachamama Restaurant: 1630 Powell, San Francisco. "Jueves Flamencos," 8 p.m., free.
Verba Buena Gardens: Fourth St. & Mission, San Francisco. Fella Oudane, 12:30 p.m., free.

BLUES

50 Mason Social House: 50 Mason, San Francisco. Bill Philippe, 5:30 p.m., free.
Biscuits and Blues: 401 Mason, San Francisco. Dennis Jones, 7 & 9 p.m., \$15.

EXPERIMENTAL

Artists' Television Access: 992 Valencia, San Francisco. "That Shining Sound," w/ Suki O'Kane, Jeremy Rourke, Ammo Eis, Mark David



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CASTLES IN SPAIN
SUNDAY OCTOBER 6
SAXON & FOZZY
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WEDNESDAY OCTOBER 9
BOOK OF LOVE
(REUNION SHOW)
THURSDAY OCTOBER 10
WE CAME AS ROMANS
w. SILVERSTEIN
SUNDAY OCTOBER 13
THE LEGENDARY PINK DOTS
w. BIG CITY ORCHESTRA, ORBIT SERVICE
MONDAY OCTOBER 14
FUCKED UP
w. SPECIAL GUESTS
TUESDAY OCTOBER 15
DIAMOND HEAD / RAVEN
WEDNESDAY OCTOBER 16
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Ashworth & Nadia Shihab, 8 p.m., \$7.

The Luggage Store: 1007 Market, San Francisco. NorCal Noise Fest XVII: Satellite Session, w/ Juice Machine, Conscious Summary, WOODY, Jeff Boynton & Mona Jean Cedar, Jess Roland, 8 p.m., \$6-\$10.

SOUL

Feinstein's at the Nikk: 222 Mason St., San Francisco. Oleta Adams, 8 p.m., \$30-\$70.

FRIDAY 10/4

ROCK

Amoeba Music: 1855 Haight, San Francisco. Hot Lunch, 6 p.m., free.

Cafe Du Nord: 2170 Market, San Francisco. This Charming Band, Bang On, 9 p.m., \$10.50-\$12.

The Chapel: 777 Valencia St., San Francisco.



Freakons, aka Freakwater + Mekons, 9 p.m., \$20. **DNA Lounge:** 375 11th St., San Francisco. Annabella Lwin, The Unfortunate Bastard, Castles in Spain, DJ Shindog, 9 p.m., \$15-\$20.

El Rio: 3158 Mission, San Francisco. Friday Live: Year of the Fist, DJ Emotions, 10 p.m., free.

Hemlock Tavern: 1131 Polk, San Francisco. Pure Bliss, Darlingchemicalia, Void Boys, 9:30 p.m., \$6.

Hotel Utah: 500 Fourth St., San Francisco. The American Professionals, The Real Numbers, Agony Aunts, Love Axe, 9 p.m., \$10.

The Independent: 628 Divisadero, San Francisco. Sound Opinions Live with Thee Oh Sees, 3 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco. Chuck Prophet & The Mission Express, 7:30 p.m., \$15.

Neck of the Woods: 406 Clement St., San Francisco. The Bottom Dollars, Soft Sun, on the downstairs stage, 9 p.m., \$5-\$8; Races, Only You, Taxes, on the upstairs stage, 9:30 p.m., \$8-\$10.

Rickshaw Stop: 155 Fell, San Francisco. Half Moon Run, MisterWives, Aaron Axelsen, 9 p.m., \$12.

Slim's: 333 11th St., San Francisco. Calexico, Robert Ellis, 9 p.m., \$25.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. The Fab Faux (playing A Hard Day's Night), 8 & 10 p.m., \$46-\$75.

DANCE

1015 Folsom: 1015 Folsom St., San Francisco. The Polish Ambassador, Phaeleh, DJ Vadim, Little People, Wildlight, 10 p.m., \$17.50 advance.

Amnesia: 853 Valencia, San Francisco. "Brass Tax," w/ resident DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, First Friday of every month, 10 p.m., \$5.

BeatBox: 314 11th St., San Francisco. "Soul Krush," w/ Lip 2 Shot, Elvi Elvira, Paulban, Mario Mare, Horsepowerz, DJ One, 10 p.m., \$20.

The Cafe: 2369 Market, San Francisco. "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.

Cat Club: 1190 Folsom, San Francisco. "StrangeLove: Undead Wedding," w/ DJs Tomas Diablo, Joe Radio, Xander, and Mz. Samantha, 9:30 p.m., \$7 (\$3 before 10 p.m.).

DNA Lounge: 375 11th St., San Francisco. "The Twilight Zone," 18+ dance party with Frank Nitty, iRage, Krishna, Carlos Alfonzo, Infusion, Reflecta, Cereal Killer, Vano, C-Shay, Energizer, Baheemith, Bare Knuckles, 9 p.m., \$5-\$15.

Elbo Room: 647 Valencia, San Francisco. "F*ck Yeah: The Afterbarge," w/ NVO, Matt Haze, Phleck, Professor Bang, Manitou, 10 p.m., \$8-\$10.

The EndUp: 401 Sixth St., San Francisco. "Candi Bar," 9 p.m., \$15.

Madrone Art Bar: 500 Divisadero, San Francisco. "Dirty Rotten Dance Party," w/ Kap10 Harris,



Nick Helderman

Paisley Wunderkind

JACCO GARDNER

With Allah-Las and Light Fantastic. 9 p.m. Saturday, Oct. 5, at the Chapel. \$18-\$20; thechapelsf.com.

How does someone born in 1989 have such a grasp of 1960s baroque pop? Did they have parents or older siblings with extensive record collections? Whatever it is, Netherlands multi-instrumentalist and whiz-kid Jacco Gardner has absorbed the styles and ambiences of the '60s popsters who charged their songs with gloriously ornate, baroque wonder — think the Left Banke's "Walk Away Renee," much of the Zombies, and Donovan at his most flower-powerful. Their styles conjoined autumnal, wispy, ethereal motifs with solid beats and surging choruses, and Gardner recaptures all that without any cutesy retro baggage. His voice also shares some of the wry, elfin qualities of Syd Barrett and Robyn Hitchcock, making for a nigh-on irresistible package. **Mark Keresman**

Shane King, guests, First Friday of every month, 9 p.m., \$5.

Mezzanine: 444 Jessie, San Francisco. "Future Fridays," w/ Fehrplay, Jeremy Olander, Travis-wild, Kid Alien, 9 p.m., \$10-\$18.

Mighty: 119 Utah, San Francisco. "Body & Soul," w/ François K, Danny Krivit, Joe Claussell, 10 p.m., \$25 advance.

Monarch: 101 6th St., San Francisco. Justin Jay, Ardalan, Hi-Tem, Peter C, 10 p.m., \$7-\$10.

Public Works: 161 Erie, San Francisco. Sharam, Syd Gris, DJ Rooz, Kimba, Sonny Daze, Tamo, 9:30 p.m., \$13-\$20.

Ruby Skye: 420 Mason, San Francisco. Sean Tyas, 9 p.m., \$20 advance.

Slate Bar: 2925 16th St., San Francisco. "Haceteria," w/ Black Jeans, Inhalt (DJ set), Sky Madden, Jason P, Smac, Tristes Tropiques, Nihar, 10 p.m., \$5.

Temple: 540 Howard, San Francisco. "Submerge," w/ Mike Frugaletti, Maurice Tamraz, Papa Lu, Elz, more, 10 p.m., \$15.



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HIP-HOP

F8: 1192 Folsom St., San Francisco. "Cash 4 Gold," w/ Trill Team 6, Cellus, Sean G, Roost Uno, Kool Karlo, 9 p.m.

ACOUSTIC

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Dead Winter Carpenters, Lonesome Locomotive, Lee Gallagher & The Hallelujah, 9 p.m., \$15-\$20.

The Independent: 628 Divisadero, San Francisco. Hot Buttered Rum, Front Country, 9 p.m., \$20-\$22.

Plough & Stars: 116 Clement, San Francisco. "Super Bluegrass Weekend: Vol. 8," w/ Big Jugs, The Mountain Men, Deep Chatham, 9 p.m., \$10-\$15.

JAZZ

50 Mason Social House: 50 Mason, San Fran-

cisco. Laura Lackey's Rhythm Revue, 7 p.m., free.

Bird & Beckett: 653 Chenery, San Francisco. Don Prell's SeaBop Ensemble, First Friday of every month, 5:30 p.m., free.

Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.

Top of the Mark: One Nob Hill, 999 California, San Francisco. Black Market Jazz Orchestra, 9 p.m., \$10.

Zingari: 501 Post, San Francisco. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30 p.m., \$15 (free entry to patio).

Cigar Bar & Grill: 850 Montgomery, San Francisco. Rumbache, 8 p.m.

Pachamama Restaurant: 1630 Powell, San Francisco. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Guitar Shorty, 7:30 & 10 p.m., \$24.

EXPERIMENTAL

Artists' Television Access: 992 Valencia, San Francisco. "Trance Mutations," w/ Demon Sleeper, Dilated Ears, Bonus Beast with Gorgeous Vermillion, ICPCP, Andy Magic Pulsewave, 8 p.m., \$7.

Center for New Music: 55 Taylor St., San Francisco. Sound in Motion: The Sonic Clothing of Bob Marsh, 6 p.m., free.

The Lab: 2948 16th St., San Francisco. Brutal Sound Effects Festival #76, w/ Blue Sabbath

FUNK

Amnesia: 853 Valencia, San Francisco. Swoop Unit, First Friday of every month, 6 p.m., \$3-\$5.

Boon Boom Room: 1601 Fillmore, San Francisco. Bad Jellyfish, featuring DJ Logic, Eric McFadden, Sergio Rios, Jay Lane, and Victor Little, Oct. 4-5, 9:30 p.m., \$20.

SOUL

Edinburgh Castle: 950 Geary, San Francisco. "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.

Feinstein's at the Nikko: 222 Mason St., San Francisco. Oleta Adams, 8 p.m., \$30-\$70.



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The Knockout: 3223 Mission, San Francisco. "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, First Friday of every month, 10 p.m., \$5.

SATURDAY 10/5

ROCK

Bender's: 806 S. Van Ness, San Francisco. Jew-driver, The Meat Sluts, The Bloody Hells, 10 p.m., \$5.

Bottom of the Hill: 1233 17th St., San Francisco. And So I Watch You from Afar, TTNG, Mylets, 9:30 p.m., \$12.

The Chapel: 777 Valencia St., San Francisco. Allah-Las, Jacco Gardner, Light Fantastic, 9 p.m., \$18-\$20.

Hemlock Tavern: 1131 Polk, San Francisco. The Onyas, Cuntz, Sweat Lodge, 9 p.m., \$7.

Hotel Utah: 500 Fourth St., San Francisco. Hopi Astronaut, John Wayne Bro, Western Justice,

9 p.m., \$8.

Make-Out Room: 3225 22nd St., San Francisco. Chuck Prophet & The Mission Express, 7:30 p.m., \$15.

Mezzanine: 444 Jessie, San Francisco. Youth Lagoon, Pure X, 9 p.m., \$25.

Neck of the Woods: 406 Clement St., San Francisco. Eager Eyes, Active Set, The Buttercream Gang, on the downstairs stage, 9 p.m., \$8-\$12; The Eleven, Bubb Rabb, Who Knows What, on the upstairs stage, 9 p.m., \$8-\$10.

Rickshaw Stop: 155 Fell, San Francisco. The Phenomenauts, The Kegels, Fake Your Own Death, DJ What's His Fuck, 9 p.m., \$12.

Thee Parkside: 1600 17th St., San Francisco. "Rock-a-Poloza," benefit for Juniper Serra Elementary School with music by Gone to Ground, The Seagulls, 4-7 p.m., \$5-\$15.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. The Fab Faux (playing Rubber Soul), 8 & 10 p.m., \$46-\$75.

DANCE

BeatBox: 314 11th St., San Francisco. "Chaos," w/ DJs Andrew Gibbons & Tristan Jaxx, 10 p.m., \$20 (\$5 before 11 p.m.).

Cat Club: 1190 Folsom, San Francisco. "Leisure," w/ DJs Aaron, Omar, & Jetset James, First Saturday of every month, 10 p.m., \$7.

DNA Lounge: 375 11th St., San Francisco. "Bootie S.F.," 9 p.m., \$10-\$15.

The EndUp: 401 Sixth St., San Francisco. "Play," w/ Adriatiq, Patrice Baumel, Dory, Bob Five, 10 p.m., \$15-\$20 (free before 11 p.m.).

Infusion Lounge: 124 Ellis, San Francisco. "Fifth Annual Signature Event: A Night in Old Shanghai," w/ DJ Karma, 10 p.m.

Monarch: 101 6th St., San Francisco. "Sound Department: 008," w/ Fabio Giannelli, Halo, Martin Aquino, Dan Suda, 9 p.m., \$10 advance.

Public Works: 161 Erie, San Francisco. Public Works 3-Year Anniversary, w/ Peter Kruder, J-Boogie, Afrolicious DJs, 9 p.m., \$10-\$20.

Ruby Sky: 420 Mason, San Francisco. Cedric Gervais, 9 p.m., \$20 advance.

The Stud: 399 Ninth St., San Francisco. "Go Bang!," w/ DJs Robin Simmons, Allen Craig, Sergio Fedasz, and Steve Fabus, 9 p.m., \$7 (free before 10 p.m.).

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, San Francisco. "Requiem: Second Annual Mad Monster Party," w/ DJs Xiola, Owen, and Novel, 9:30 p.m., \$5.

Temple: 540 Howard, San Francisco. "Sunglasses at Night: 3-D Edition," w/ Tall Sasha, Rokrida, Alchemind, DJ Curtis, Mr. Kitt, A2D, 10 p.m., \$20.

Underground SF: 424 Haight, San Francisco. "Push the Feeling," w/ Octo Octa, Matrixxman, Yr Skull, Epicsauce DJs, 9 p.m., \$5 advance.

First Saturday of every month, 9 p.m., free before 11 p.m.

Mighty: 119 Utah, San Francisco. Triple Threat Night with DJs Shortcut, Apollo, and Vinroc, 9 p.m., \$5 (free before 11:30 p.m.).

Slate Bar: 2925 16th St., San Francisco. "Touchy Feely," w/ Azure, Carlitotron, Gelson, Z-Mo, 10 p.m., \$5 (free before 11 p.m.).

ACOUSTIC

50 Mason Social House: 50 Mason, San Francisco. Dodgy Mountain Men, Jillian Secor, Mackenzie Mizell, 7 p.m., free.

Amnesia: 853 Valencia, San Francisco. The De-slondes, Eight Belles, 9 p.m., \$7-\$10.

Ameoba Music: 1855 Haight, San Francisco. Billy Bragg, 3 p.m., free.

Bottom of the Hill: 1233 17th St., San Francisco. "Support Girls, Support the World," benefit for Northern California Peace Corps Association with Surreal Estate, Waiting Room, Heather Strange, Sarah Jaye, noon, \$15-\$20.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Dead Winter Carpenters, Ocha La Rocha, Jigsaw Night, 9 p.m., \$15-\$20.

The Independent: 628 Divisadero, San Francisco.

The Easy Leaves, The West Coast Ramblers, DJ G "Neat-O" Yanito, 9 p.m., \$14-\$16.

Plough & Stars: 116 Clement, San Francisco. "Super Bluegrass Weekend: Vol. 8," w/ Dust Bowl Revival, Little Country Giants, 9 p.m., \$10-\$15.

The Riptide: 3639 Taraval, San Francisco. Sweet Chariot, 9:30 p.m., free.

Thee Parkside: 1600 17th St., San Francisco. Ha Ha Tonka, Samantha Crain, M. Lockwood Porter, 9 p.m., \$12.

JAZZ

Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

SFJAZZ Center: 205 Franklin St., San Francisco.

SFJAZZ Collective Jam Sessions: 7 & 8:30 p.m., \$25.

Zingari: 501 Post, San Francisco. Barbara Ochoa, 8 p.m., free.

INTERNATIONAL

1015 Folsom: 1015 Folsom St., San Francisco. "Pura," 9 p.m., \$20.

Cafe Cocomo: 650 Indiana, San Francisco. Avance, DJ Luis Medina, 8 p.m., \$15.

Cigar Bar & Grill: 850 Montgomery, San Francisco. Fito Reinoso, 8 p.m.

Make-Out Room: 3225 22nd St., San Francisco. "El Super Ritmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5.

Pachamama Restaurant: 1630 Powell, San Francisco. Peña Eddy Navia & Pachamama Band, 8 p.m., free.

Roccapulco Supper Club: 3140 Mission, San Francisco. Yomo, Franco El Gorila, O'Neill, 8 p.m., \$40.

Yerba Buena Gardens: Fourth St. & Mission, San Francisco. Yosvany Terry y los Parranderos, 1 p.m., free.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Rick Estrin & The Nightcats, 7:30 & 10 p.m., \$22.

FUNK

Boom Boom Room: 1601 Fillmore, San Francisco. Bad Jellyfish, featuring DJ Logic, Eric McFadden, Sergio Rios, Jay Lane, and Victor Little, Oct. 4-5, 9:30 p.m., \$20.

SOUL

El Rio: 3158 Mission, San Francisco. "Hard French," w/ DJs Carnita & Brown Amy, First Saturday of every month, 2 p.m., \$7.

Elbo Room: 647 Valencia, San Francisco. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, & Paul Paul, First Saturday of every month, 10 p.m., \$10 (\$5 in formal attire).

Feinstein's at the Nikko: 222 Mason St., San Francisco. Oleta Adams, 7 p.m., \$30-\$70.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. "First Annual Players Red Carpet Toast & Roast & '70s Costume Party," w/ The Best Intentions (in Yoshi's lounge), 10:30 p.m., \$15-\$45.

SUNDAY 10/6

ROCK

DNA Lounge: 375 11th St., San Francisco. Saxon, Fozzy, Halcyon Way, Hatriot, Hysteria, 7 p.m., \$20-\$25.

Hemlock Tavern: 1131 Polk, San Francisco. Ancient Warlocks, 9 p.m., free.

Hotel Utah: 500 Fourth St., San Francisco. Golden Suits, Dream House, The Devil and a Penny, 8 p.m., \$8-\$10.

Slim's: 333 11th St., San Francisco. You Me at Six, Cute Is What We Aim For, Conditions, Dinosaur Pile-Up, 7 p.m., \$16.

Thee Parkside: 1600 17th St., San Francisco. Scraper, Crooked Bangs, Mane, Cold Circuits, 8 p.m., \$7.

DANCE

The Cellar: 685 Sutter, San Francisco. "Replay Sundays," 9 p.m., free.

Elbo Room: 647 Valencia, San Francisco. "Dub Mission," w/ Lud Dub, DJ Sep, J-Boogie, 9 p.m., \$6 (free before 9:30 p.m.).

F8: 1192 Folsom St., San Francisco. "Stamina Sundays," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.

Holy Cow: 1535 Folsom, San Francisco. "Honey Sundays," w/ Honey Soundsystem & guests, 9 p.m., \$5-\$10.

The Knockout: 3223 Mission, San Francisco. "Sweater Funk," 10 p.m., free.

Public Works: 161 Erie, San Francisco. "Real Bad: Recovery," w/ DJ Christopher B, 6 p.m., \$20-\$40.



Biker Metal

SAXON

With Fozzy. 7 p.m. Sunday, Oct. 6, at DNA Lounge. \$20-\$25; dnalounge.com

It may not have reached the global audience of fellow New Wave of British Heavy Metal bands like Iron Maiden and Def Leppard, but veteran U.K. group Saxon has definitely earned its place in headbanging history. Led by charismatic singer Peter "Biff" Byford, the group earned a massive following on the other side of the Atlantic in the early '80s on the strength of gritty anthems like "Denim and Leather," "Dallas 1 P.M.," and "Wheels of Steel." The band's biker-metal aesthetic didn't fly in the States during the hair-metal era, much less the grunge-dominated decade that followed, but Byford and original guitarist Paul Quinn soldiered on to put out several acclaimed efforts in the past decade. Hear classic hits and songs from latest salvo *Sacrifice* when Saxon plays the DNA Lounge this week with pro wrestler Chris Jericho's ridiculous metal outfit, Fozzy. **Dave Pehling**



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HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30 p.m., free.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. Billy Woods, G-Mo Skee, Ammbush, Swiftumz, 8 p.m., \$12-\$15.
El Rio: 3158 Mission, San Francisco. "Swagger Like Us," First Sunday of every month, 3 p.m.

ACOUSTIC

The Chapel: 777 Valencia St., San Francisco. Steve Earle, Justin Townes Earle, 9 p.m., \$30-\$35.
The Independent: 628 Divisadero, San Francisco. Leftover Salmon, 8 p.m., \$25.
Neck of the Woods: 406 Clement St., San Francisco. "iPlay," open mic with featured weekly artists, 6:30 p.m., free.
Plough & Stars: 116 Clement, San Francisco. Seisiun with Lawrence Nugent, 9 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco. Kally Price Old Blues & Jazz Band, First Sunday of every month, 9 p.m., \$7-\$10.
Chez Hanny: 1300 Silver, San Francisco. Roberta Pipet, 4 p.m., \$20 suggested donation.
Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Old First Presbyterian Church: 1751 Sacramento, San Francisco. Mike Greensill Quartet, 4 p.m., \$14-\$17.
The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30 p.m., free.

INTERNATIONAL

Brava Theater Center: 2781 24th St., San Francisco. Chabuca Granda: 30 Años De Tu Partida, 3:30 & 7 p.m., \$25-\$55.
Thirsty Bear Brewing Company: 661 Howard, San Francisco. "The Flamenco Room," 7:30 & 8:30 p.m.
Yoshi's San Francisco: 1330 Fillmore, San Francisco. Janusz Prusinowski Trio, 7 p.m., \$18-\$22.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Alvon Johnson, 7 & 9 p.m., \$15.
The Saloon: 1232 Grant, San Francisco. Blues Power, 4 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., San Fran-

cisco. Addleds Sound Laboratory #2, w/ Ashley Bellouin & Ben Bracken, Addleds, 7:30 p.m., \$5-\$10.

Musicians Union Local 6: 116 Ninth St., San Francisco. Talking Frog, Joel Davel, 7:30 p.m., \$8-\$10.

MONDAY 10/7

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco. No Joy, Wild Moth, Burnt Palms, 9 p.m., \$10-\$12.

Cafe Du Nord: 2170 Market, San Francisco. EV Kain, Fever the Ghost, Clear Plastic, 8:30 p.m., \$10.

Elio Room: 647 Valencia, San Francisco. The Spittin' Cobras, Flexx Bronco, Party Force, 8 p.m., \$7.

Hemlock Tavern: 1131 Polk, San Francisco. Asada Messiah, Widower, Destroyer of Light, 6 p.m., \$6.

Slim's: 333 11th St., San Francisco. Katatonia, Cult of Luna, Tesseract, Intronaut, 7 p.m., \$25.

Vacation: 651 Larkin St., San Francisco. Chrome Windows, Silver Shadows, 9 p.m., free/donation.

DANCE

DNA Lounge: 375 11th St., San Francisco. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

The Independent: 628 Divisadero, San Francisco. Delorean, Superhumanoids, 8 p.m., \$18-\$20.

Q Bar: 456 Castro, San Francisco. "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.

Underground SF: 424 Haight, San Francisco. "Vennetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Kelly Vogel, Stacy Kray, Jackie Swoiskin, Tony Pacholuk, 7 p.m.

The Chapel: 777 Valencia St., San Francisco. Tom Odell, Vance Joy, 8 p.m., \$12-\$15.

Fiddler's Green: 1333 Columbus, San Francisco. Terry Savastano, 9:30 p.m., free/donation.

Hotel Utah: 500 Fourth St., San Francisco. Open mic with Brendan Getzell, 8 p.m., free.

The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4 p.m.

JAZZ

Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free.

The Union Room at Biscuits and Blues: 401 Mason, San Francisco. The Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

Zingari: 501 Post, San Francisco. Nora Maki, 7:30 p.m., free.

REGGAE

El Rio: 3158 Mission, San Francisco. Sol Seed, Midnight Raid, Burnt, 7 p.m., \$5-\$7.

Skylark Bar: 3089 16th St., San Francisco. "Skylarking," w/ I&I Vibration, 10 p.m., free.

BLUES

Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Bohemian Knuckleboogie, 7:30 p.m., free.

The Saloon: 1232 Grant, San Francisco. The Bachelors, 9:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., San Francisco. Renga Games: Cage'd & Uncage'd, w/ music and dance performances by Patti Deuter & Joe Lasqo, Renga-9 Ensemble, and Nan Busse, 7:45 p.m., \$8-\$12.

TUESDAY 10/8

ROCK

Amnesia: 853 Valencia, San Francisco. Major Powers & The Lo-Fi Symphony, 9 p.m. continues through Oct. 29.

Boom Boom Room: 1601 Fillmore, San Francisco. The Independents, Huntinanny, 9:30 p.m., \$5-\$7.

Bottom of the Hill: 1233 17th St., San Francisco. Sugar Ponies, Lucas Ohio Pattie, Muncie, 9 p.m., \$8.

Cafe Du Nord: 2170 Market, San Francisco. Hugh Cornwell, Brothers of Brazil, 9 p.m., \$15-\$18.

Hemlock Tavern: 1131 Polk, San Francisco. The Babies, Tony Molina, Alex Bleeker & The Freaks, 8:30 p.m., \$8.

Hotel Utah: 500 Fourth St., San Francisco. Stock Foto, Dirty Pillows, 8 p.m., \$8.

The Independent: 628 Divisadero, San Francisco. Sir Sly, The Chain Gang of 1974, Bel Heir, 8 p.m., \$12-\$14.

The Knockout: 3223 Mission, San Francisco. Lucabrazza, Bite, The Jingoes, DJ Dr. Sound Mind, 9:30 p.m., \$6.

Rickshaw Stop: 155 Fell, San Francisco. Dan Croll, James & Evander, Aaron Axelsen, 8 p.m., \$14-\$16.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

Q Bar: 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

Underground SF: 424 Haight, San Francisco. "Shelter," 10 p.m., free.

HIP-HOP

Double Dutch: 3192 16th St., San Francisco. "Takin' It Back Tuesdays," w/ DJs Mr. Murdock and Roman Nunez, Second Tuesday of every month, 10 p.m., free.

Skylark Bar: 3089 16th St., San Francisco. "True Skool Tuesdays," w/ DJ Ren the Vinyl Archaeologist, 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Songwriter-in-Residence: Olivia Clayton, 7 p.m. continues through Oct. 29.

Plough & Stars: 116 Clement, San Francisco. Seisiun with Vinnie Cronin, 9 p.m.

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. M.B. Hanif & The Sound Voyagers, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.

Oz Lounge: 260 Kearny, San Francisco. Emily Hayes & Mark Holzinger, 6 p.m., free.

Verdi Club: 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Lena Prima, Stompy Jones, 9 p.m., \$12-\$15.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. Tommy Igoe Big Band, 8 p.m., \$22.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. "Des-carga S.F.," w/ DJs Hong & Good Sho, 8 p.m., \$12.

F8: 1192 Folsom St., San Francisco. "Underground Nomads," w/ rotating resident DJs Cheb i Sabah, Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

REGGAE

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Phil Berkowitz & The Dirty Cats, 7 & 9 p.m., \$15.

PUBLICWORKS

SATURDAY 10 / 5
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By Dan Savage

I am a straight male, 30, in a long-term monogamous relationship. I love my wife, we have good sex, and often. When we first got together, I had a mild foot fetish, and she has gorgeous pedis. We have done and still do foot play on occasion. But my fetish has grown stronger as time has passed, and I have grown thirstier for her appendages. They are all I can think about. I am still willing to do everything with my partner and make sure she is satisfied. I don't want anyone else, and the relationship is wonderful other than this issue. It's just that she is not much into foot play and is rarely willing to partake. When she does partake, it is brief, and then we are on to the next. How can I relate to her my insatiable desire for her lovely appendages without sounding like an absolute freak? Is it fair for me to ask for this after being together so long without the same need?

Fighting Extreme Erotic Tension

I didn't run your letter the first 10,000 times you sent it, FEET, because any regular reader of my column — and someone who e-mails me on a daily basis for three years is presumed to be a regular reader — would know what my advice would be in a case like yours: Level with your fucking wife about your boring fucking foot fetish already, you fucking coward.

You downplayed your kink at the start of your relationship, and you haven't opened up to your wife about how your kink has grown in intensity over the years. So she may think those brief-and-on-to-the-next foot sessions are enough to satisfy what you've allowed her to believe is a mild foot fetish. Would those sessions be longer, more intense, and freakier if she knew how central this was to your sexuality? There's only one way to find out, FEET: Stop worrying about sounding like an "absolute freak" and come out to your partner as the absolute freak that you are. ("My darling, for years I've pretended that my thing for feet is mild, but it's actually an all-consuming passion, and I need to spend more time licking, kissing, and whatever-the-fucking your lovely appendages or I shall go mad blah blah blah.")

While your dilemma is stupid and your spamming is annoying (and your wife potentially fictitious), FEET, I chose to run your letter because this is actually a pretty good hypothetical: "Is it fair for me to ask for this after being together so long without the same need?"

Sexual boredom is a huge problem in many long-term monogamous relationships. We humans are wired — male, female, and everything in between; gay, straight, and ditto — to seek some degree of novelty and variety in everything we do. Two people who agree not to seek sexual novelty or variety outside of their relationship have to work at creating some of both inside the relationship or risk watching their sexual connection wither and die. (That's not always fatal — there are plenty of happy and sexless marriages out there — but a dead sexual connection can go gangrenous and poison a relationship.) So one partner asking another to explore a newfound sexual interest — or one partner coming clean about a suppressed or downplayed kink — can be a very good thing.

There is risk in disclosing: What if one partner's "new need" is another partner's libido killer, i.e., something that makes it difficult or impossible for the disclosee to connect sexually with the discloser ever again? But I would argue, based on the mail I receive (a skewed sample, yes, but a pretty massive sample), that sexual boredom poses a much bigger threat to a relationship or marriage than coming clean about an old or new kink ever could.

I'm a straight woman who has been married for 10 years. We've been in a rut, emotionally and sexually, for a few years. My closest girlfriends think we're bored. Neither of us has done anything to harm or sabotage our marriage. We are very good together, and the love we have for one another is huge. I have plenty of male friends, but there is one that I've been getting to know — a colleague — and he is a stellar human being. We really connect. He kissed me a few weeks ago. I liked it. I like him. The impact on my marriage has been strangely great. I disclosed everything to my husband. He said, "I couldn't get in the way of your happiness. Is this something you need to explore?" This is the nonthreatened response of someone who truly loves me. We're communicating better now, our sex life is off the freakin' chain, and it is evident that we're committed to working through things as a couple. So why can't I stop thinking of my colleague? I think of him all day long. I think of him when I'm making love to my husband. I don't plan on seeing him anymore. He is a distraction to my marriage. But what on earth do you do to get someone out of your head?

Wanting It Forever

If you feel like spending time with your colleague is a genuine threat to your marriage, and if protecting your marriage from genuine threats is a priority (and it should be), then keep doing what you're doing: Keep fucking your husband, keep avoiding your colleague, keep feeling your feelings (because what other choice do you have?), and with enough time and fucking and feeling, your crush on your colleague should wither away.

But that said...

So far, it would appear that this affair — this emotional affair — has had a positive impact on your marriage. Far from threatening your marriage, your feelings for your colleague dislodged something that reinvigorated your marriage. (You're out of that rut now, right?) So if your colleague knew you were married and didn't ask you to leave your husband, and if your husband didn't threaten to divorce you, but asked if this — meaning something more than friendship with this colleague — was "something you need to explore," you might be able to have a relationship with your colleague without having to end your marriage. Love isn't always a zero-sum game.

On the Savage Lovecast, Dan and fashionista Simon Doonan talk fashion and get real bitchy at savagecast.com.

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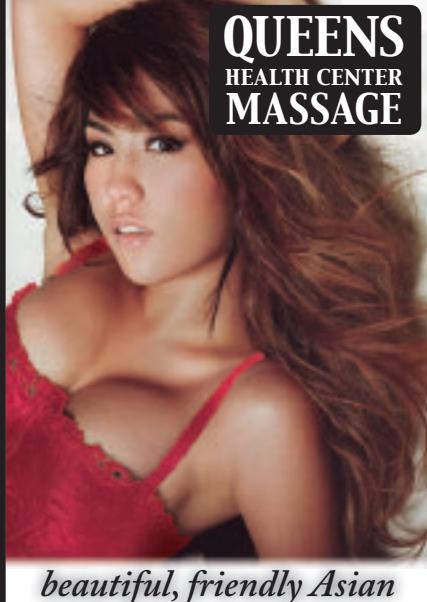
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FICTION BUSINESS NAME

FICTION BUSINESS NAME STATEMENT FILE NO. A-0353654-00 The following individual is doing business as Little Vietnam Cafe 309 6th Ave San Francisco, CA .94118 This business is conducted by an LLC.

The registrant commenced to transact business under the above-listed fictitious business name on September 13, 2013. OmalGroup (LLC) This statement was filed with the Deputy County Clerk Jennifer Wong of the City and County of San Francisco 10/2, 10/9, 10/16, 10/23

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FICTION BUSINESS NAME

FICTION BUSINESS NAME STATEMENT FILE NO. A-0353704-00 The following individual is doing business as SHANTI CATS & DOGS 545 Arch St. San Francisco, CA .94132 This business is conducted by an individual.

The registrant commenced to transact business under the above-listed fictitious business name on September 16, 2013. Barbara Da Fonseca Pedroza

This statement was filed with the Deputy County Clerk Maribel Jaldon of the City and County of San Francisco 9/18, 9/25, 10/2, 10/9

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